The Illustrated

OCTOBER 1981 95p

THE SHOWJUMPING CIRCUS

Des Wilson behind the scenes at the big horse shows

BRIDESHEAD REVISITED

Michael Watkins on the making of the TV series

THE COUNTIES

Dudley Fishburn's Isle of Wight

PROTECTED FLOWERS

Illustrated by Victoria Goaman

LETTER FROM SALISBURY

Robert Jackson in Zimbabwe



Tony Aldous reports from Battersea to Docklands

Suide to the month's even



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The Illustrated

LONDON NEWS

Number 6999 Volume 269 October 1981

THE ILLUSTRATED LONDON. **NEWS**

BRIEFING

Our comprehensive guide to events begins on page 7 with highlights and contents and continues on the following page with a calendar for the month. Thereafter detailed listings appear under subject headings between pages 11 and 21 and pages 89 and 102.

The Illustrated

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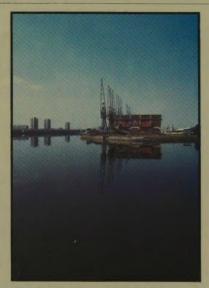
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The changing face of the Thames.



The show jumping circus.



The making of Brideshead.

The changing f	ace of t	he Thames
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Tony Aldous reports on the exciting and often conflicting proposals for developments on the banks of the Thames from Battersea to the Docklands. Cover photograph by Charles Milligan.

The showjumping circus

Des Wilson, in anticipation of the Horse of the Year Show at Wembley this month, takes a look behind the scenes at the world of professional showjumping.

Letter from Salisbury

Robert Jackson reports on the progress of Robert Mugabe's Zimbabwe.

Protected flora

Victoria Goaman illustrates the flowers to be given protection by the new Countryside Bill in the second of our two special features on endangered

The counties: Isle of Wight

Dudley Fishburn gives a personal view of Britain's smallest county.

Brideshead Revisited

Michael Watkins reports on the making of the eagerly awaited new television series based on Evelyn Waugh's novel.

Savoy Theatre centenary

J. C. Trewin records the special place in British stage history played by the Savoy Theatre, 100 years old this month.

The great storm of 1881

Chess: Read all about it by John Nunn

Peter Ryde looks back 100 years to the terrible storm which wreaked havoc in Eyemouth in 1881.

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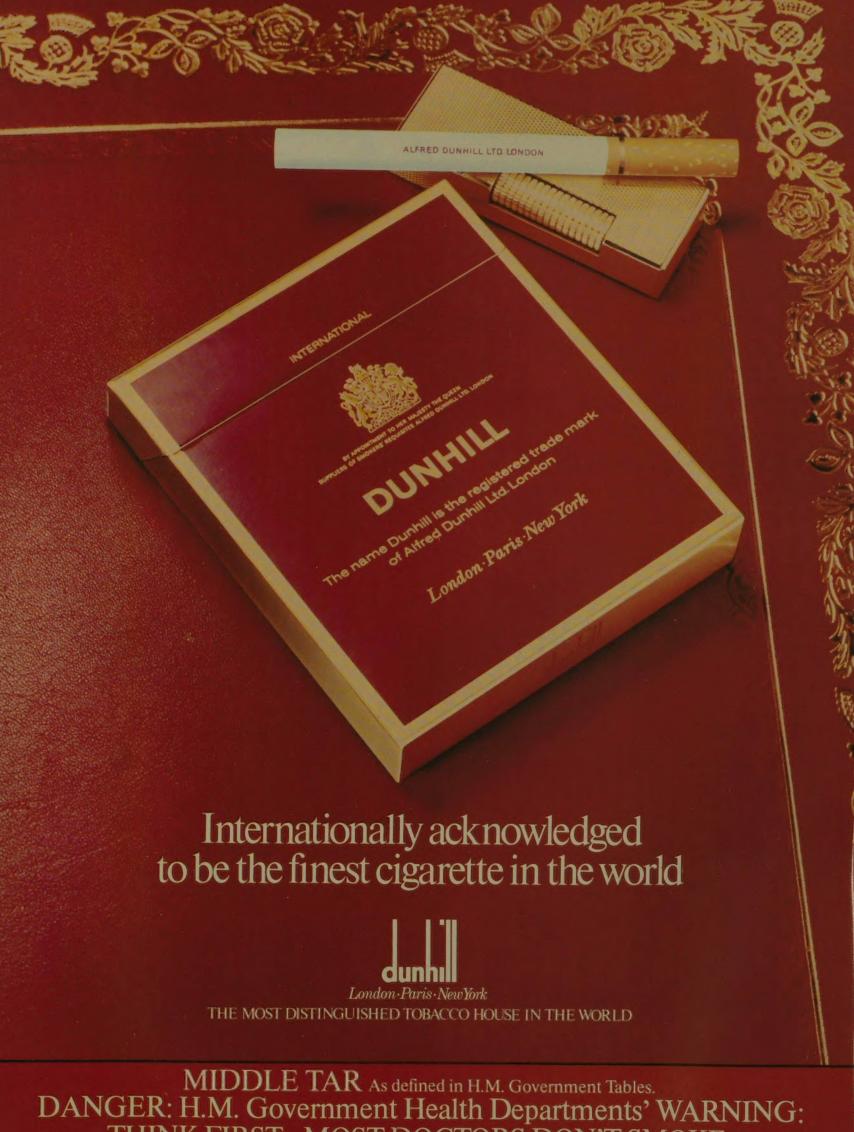
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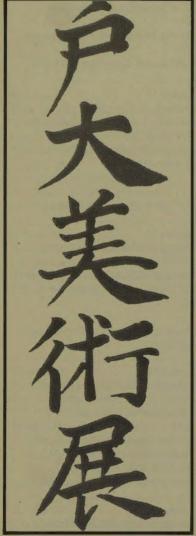
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THINK FIRST - MOST DOCTORS DON'T SMOKE



Great Japan exhibition: October 24.



Russian gymnasts in town: October 28.

In October, the clocks go back an hour, the party conference season ends and the football stadiums switch on their floodlights. Princess Anne becomes Chancellor of London University and there is a crowded cultural calendar in and around the capital. Japan looms large with a major exhibition at the RA and related auctions in the salerooms. Cecil Beaton's war photographs go on show and Nicholas de Stael opens at the Tate. There is a new play from Arnold Wesker and a new film starring Meryl Streep. Malcolm Williamson is honoured with a birthday concert and the Royal Ballet revives Isadora. All these events and many more are set out in the Calendar overleaf and are described in greater detail in the listings that follow.



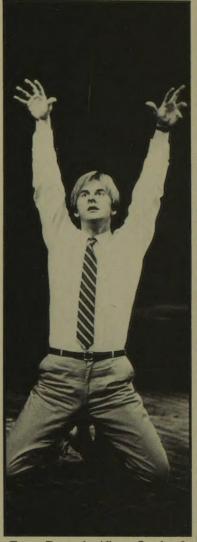
Princess Anne is London University's new Chancellor: October 13. CONTENTS



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Briefing researched by Angela Bird, Miranda Madge and Carole Woddis

Edited by Alex Finer



Trevor Eve to the Albery: October 6.



Solti on the South Bank: October 7.

CALENDAR



Cecil Beaton's war album: October 8.

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01-in front of seven digit numbers if calling from outside London. Credit card booking facilities are indicated by the symbol CC.

SUNDAY

October 4

PEN's tribute to the Imprisoned Writer, at the Duke of York's (p20) George Melly jazz at the Lyric (p17) First of Great Expectations television series (p15)

First Social Democratic Party Conference begins

October 11

Harvest of the Sea Thanksgiving service (p20) Last day of Picasso's Picassos (p90);

and of Serpentine Summer Show 3 Malcolm Williamson birthday concert

(p16)

World conker championships (p102)

MONDAY

October 5

Horse of the Year Show at Wembley: until Oct 10 (p89) Andy Williams sings at the Dominion: until Oct 10 (p17)

October 12

First night of In the Mood at Hampstead; and of The Maids at the Lyric Studio (p11) First episode of Brideshead Revisited on television (p15)

The Queen arrives in New Zealand

TUESDAY

October 6

Children of a Lesser God transfers to Albery Theatre (p11) Royal Horticultural Society flower show opens: until Oct 7 (p20) Lecture on vegetable gardens (p96)

October 13

Princess Anne installed as Chancellor of London University (p21) First night of Shakespeare's Rome (p11) Judi Dench in BBC1 Cherry Orchard

Conservative Party Conference begins Full moon

WEDNESDAY

October 7

Wesker's new play Caritas opens at the Cottesloe (p11) Nicolas de Stael exhibition at the Tate; and Picasso Graphics in Bristol (p91) Solti concert at Festival Hall (p16) Michael Parkinson chat-show returns (p15)

October 14

First night of The Catch at Royal Court Upstairs; and of Harvest at the Ambassador's (p11) Haydn's Creation at Festival Hall (p16) The Real British art exhibition (p90) The Borgias starts on BBC2 (p15) Bath Club cellar auction (p101) Hastings Day celebrations (p102)

THURSDAY

October 1

First night of Mephisto at the Round House (p11) Guild of Glass Engravers' annual exhibition at Liberty's opens (p92) Christie's wine sale (p101) Nottingham Goose Fair (p102)

October 8

Dance Umbrella season of fringe ballet opens at The Place (p18) Film premières of The Janitor, Mel Brooks's History of the World, Pt 1, and Marilyn, the Untold Story (p13) Cecil Beaton's war photographs (p93) International golf at Wentworth: until Oct 11 (p89)

October 15

Spanish Riding School of Vienna at Wembley: until Oct 22 (p89) Lecture by Kisho Kurokawa, designer of Great Japan exhibition (p96) Film premières of The French Lieutenant's Woman, Goodbye Pork Pie, and Honky Tonk Freeway (p13) LSO with Pollini at Festival Hall (p16)

FRIDAY

October 2

Menuhin concert at Festival Hall (p16); and Marisa Robles at Wigmore Hall First of BBC2 Prisoners of Conscience series (p15)

Labour Party conference ends

October 9

Romeo and Juliet opens at the Aldwych (p12) Halle Orchestra with Janet Baker (p16) Verdi's Otello live from the Coliseum on radio (p15)

October 16

Horniman museum concert (p93) Poussin exhibition opens in Edinburgh The Video Show (p20)

SATURDAY

October 3

Canadian Indians exhibition opens at the Horniman (p93) P. G. Wodehouse's Psmith on radio (p15) Long-haired cat show (p20)

October 10

MacMillan's Isadora opens Royal Ballet season (p18) Punch and Judy festival (p21) Sad Café at Hammersmith Odeon (p17)

October 17

Early Music Centre festival at Wigmore Hall: until Oct 29 (p17) Last night of Molière's Don Juan at the Cottesloe (p12) Sheena Easton sings at the Dominion Oct 17 (p17)

October 18

Trafalgar Day Parade (p20) Thames Barge Sailing Club open day, and Oct 19 (p21)

October 25

Last day of Mill Hill exhibition (p93), Menai Bridges at Science Museum (p93), and Norman Parkinson photographs (p92) Shuttleworth flying display (p102)

British Summer Time ends: clocks go back one hour

October 19

Kabuki Company opens at Sadler's Wells (p18)
Kiri Te Kanawa in *Arabella* (p19)
Norman Parkinson talks at Museum of London (p96)
Stanley Hayter birthday show (p92)
Women's international tennis at

October 26

Princess Anne attends The Woman of the Year lunch (p21) Northern Ballet Theatre open at Sadler's Wells with *Nutcracker* (p18) Camden Jazz week: until Oct 31 (p17) Sotheby's Japanese week (p95)

October 20

Jessye Norman at Festival Hall (p16) Johnny Cash at Albert Hall (p17) Exhibition of Arthur Claude Cooke's Edwardian paintings (p90)

Brighton: until Oct 25 (p89)

October 27

LSO with Abbado and Brendel (p17) Last night of Solzhenitsyn play at Aldwych (p12); open forum on Molière at National Theatre (p20) The Ring opens at Electrum (p92) Bonham's fine wine sale (p101)

New moon

October 21

Motorfair opens at Earls Court: until Oct 31 (p20) Britten's War Requiem at Albert Hall (p16) Chichester Jazz Festival: until Oct 25 (p17)

The Queen arrives in Sri Lanka

October 28

Patrick Caulfield exhibition opens at the Tate (p91)
Russian gymnasts at Wembley: until Nov 1 (p89)
Chris Bonington talk on climbing in China (p96)

October 22

The Hypochondriac by Molière opens at the Olivier (p11)
Grand Prix cars auctioned at the Motorfair (p95)
Cecil Collins film and talk at the Tate (p91)

October 29

Orcshun for dyslexics (p20)
Last nights of *Hamlet* and *The Fool* (p12)
Limoges enamels in the Keir collection on show at the BM (p93), and a talk (p96)
Guardian lecture by Triffid Unit (p96)

October 23

Goya's Prints and Heritage of Tibet open at the BM (p93) Bonham's auction of Japonaiserie (p95)

October 30

Phillips' spoon sale (p95)
The London Animal Championship
Show at Alexandra Palace, and Oct 31
(p20)
The Shadows play at the Dominion,

The Shadows play at the Dominion, and Oct 31 (p17)

October 24

Great Japan exhibition opens (p91) Ernest Read concert for children at Festival Hall (p21) Last night of Accidental Death of an Anarchist (p12) Start of BBC2 series, The Shogun Inheritance (p15)

October 31

Fireworks in Wimbledon Park (p20) and at Beaulieu (p102) British Heart Foundation sponsored swim (p20) Ladies fence for Perigal Cup (p89)

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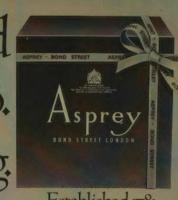


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THEATRE J C TREWIN

Pinter's all-round success...a tale of two Dames...Christmas at the Cambridge... new reviews...first nights...and an informed guide to the best plays in town.



Edward Fox and Prunella Scales: sensitively directed by Harold Pinter (see Introduction).

HAROLD PINTER is one of a rare breed—the all-round theatre-man. Indeed few dramatists have had his experience in acting (I remember him first as David Baron in the Alexandra repertory company at Birmingham years ago), and in direction. Here he has uncommon sensibility, currently on display in Quartermaine's Terms. There is not a movement too many; it is stage naturalism at its truest (see review below).

☐ Dame Peggy Ashcroft will find a Shakespearian part new to her when she acts the Countess of Rousillon in All's Well That Ends Well at Stratford next month. Dame Edith Evans was, beautifully, the grande dame in Tyrone Guthrie's Edwardian production there in 1959, one of her last major

☐ Among the first Christmas announcements is Worzel Gummidge, based on the television series, in which Jon Pertwee, Una Stubbs and Geoffrey Bayldon will appear at the Cambridge from December 18. What, I ask, has happened to Peter Pan these days? Has it ceased to be "an awfully big adventure"? And who now hears of Where the Rainbow Ends?

NEW REVIEWS

The symbol CC is used to indicate theatres which accept certain credit cards. A special telephone number is given where applicable.

Can't Pay? Won't Pay!

Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

This wildly extravagant farce by the Italian dramatist, Dario Fo, is-roughly-about a women's raid on a Milan supermarket. I have never known faster, yet more audible, speaking than Alfred Molina's; & Sylvester McCoy moves through so many parts so rapidly that one almost expects to find him as a commissionaire on leaving the theatre.

Children of a Lesser God

Mermaid, Puddle Dock, EC4 (236 5568, cc). Until Oct 3. From Oct 6, Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

This curious title proclaims the deaf people of whom an American dramatist, Mark Medoff, writes in a play, not a very good one, that yet manages to be a haunting experience. It lives because of the startling performances of Elizabeth Quinn (herself deaf and dumb) as a woman who stands for the independence of the deaf, and Trevor Eve as the speech therapist whom she marries and who must interpret her for us as well as speaking for himself.

The Mayor of Zalamea

Cottesloe, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

In the modern theatre we know little about Calderón, the 17th-century dramatist from Spain's "golden age". Unquestionably, The Mayor of Zalamea, which has an alarming secondary title, The Best Garrotting Ever Done, makes us wish for more. It is a theatrical treatise on the Spanish conception of honour. The garrotting, off-stage, of a lecherous captain is on the orders of a peasant, wealthy, inflexible, and now Mayor of the little border town where the Spanish army has halted on its way to the Portuguese campaign. Though Adrian Mitchell's version can be irritating, the play does compel. Its main performances, Michael Bryant's as the Mayor and Daniel Massey's as his victim, are entirely plausible.

A Midsummer Night's Dream

Royal Shakespeare Theatre, Stratford-on-Avon, Warwicks (0789 292271, CC Am Ex 0789 297129).

I wish directors would allow this enchantment to speak unaided. Ron Daniels, after beginning with what seems to be a straight and amiable Victorian-style treatment, allows the Wood scene to decline into a mess

and goes so far as to use rod-puppets for the fairies. These, with their black-clad manipulators, are ruinous. The revival, for all its good intentions, can hardly recover, though the Mechanicals are reasonably done, with Geoffrey Hutchings as a complacent Bottom, and Mike Gwilym and Juliet Stevenson speak agreeably in the now familiar doubling of Oberon and Theseus, Titania and Hippolyta.

Much Ado About Nothing
Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

We know all must be well as soon as Beatrice asks about Benedick in the play's 11th speech. Penelope Wilton's response to comedy is as irresistible as it is unstrained. Michael Gambon as Benedick is the destined partner for this "dear Lady Disdain", never pressing too hard but also sustaining the part in its true high comedy spirit. Peter Gill's production, in a versatile setting, makes easily some points often missed-such as the garden scene for the eavesdropping Beatrice. He has refused to seek superfluous novelty; we can thank him.

Ouartermaine's Terms

Queen's, Shaftesbury Ave, W1 (734 1166, 439 3849, cc).

This, the year's best play, is most subtly a portrait of the lonely man named in the title. The dramatist, Simon Gray, establishes him for us in the staff common-room of a Cambridge school for foreign-language students during the early 1960s. In a corner of the room is an armchair. In that chair is usually Quartermaine, youngish, charming, vague, hopeless as a teacher, and, in the staff-room, everyone's friend though they make use of him scandalously. But he is desperately alone. As he moves towards an inevitable quiet tragedy his plight grows. Edward Fox acts him uncannily. Across the terms we get to know every colleague, and Harold Pinter has directed with a sure feeling for the nuances of a play which contains a good deal of comedy and haunts the grateful mind.

Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Maybe I had gone to Brian Friel's play with undue expectancy. It had been described as a masterpiece, and these are rare. In the event, it appeared to be an uncommon and, now and then, an exciting piece but not comparable with O'Casey or Synge. There is no need for hyperbole. Friel, in what can be taken as a distant analogy to Northern Ireland in our own time, writes about the intrusion of Royal Engineers, ordnancesurveying, upon remote Donegal in the year 1833. Acting, especially by Shaun Sutton and Sebastian Shaw, is always in key; but the dramatist should have clarified his last

Two Gentlemen of Verona/ Titus Andronicus.

Royal Shakespeare Theatre (see above). An oddly superfluous double bill of two early plays compressed by John Barton. Patrick Stewart has a brave shot at Titus; but it is not a night to remember.

Who's Afraid of Virginia Woolf?

Lyttelton (see above).

Paul Eddington, in biting invective, dominates the revival of Edward Albee's sustained matrimonial dispute, directed by Nancy Meckler; Margaret Tyzack plays up gallantly as the equally intolerable wife.

FIRST NIGHTS

Oct 1. Mephisto

The Round House, Chalk Farm Rd, NW1 (2672564).

Oxford Playhouse production based on a Klaus Mann novel which tells of the impact of politics on theatre and literature in pre-Nazi Germany. Ian McDiarmid takes the leading role and Gordon McDougall directs. Until Oct 17.

Oct 5. Roll on four o'clock

Lyric, King St, W6 (741 2311 CC).

Colin Welland has both written and directed this account of his own experiences as a teacher in a secondary modern school. Windsor Davies plays Welland with the help of local school children. Until Oct 24.

Oct 7. Caritas

Cottesloe, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

A new play by Arnold Wesker, set in rural Norfolk during the 1381 Peasants' Revolt. Patti Love plays a young girl seeking divine revelation by becoming a recluse.

Oct 8. The Mitford Girls

Globe, Shaftesbury Ave, W1 (437 1592, CC). Musical memoir based on the lives of the Mitford sisters dramatized by Ned Sherrin & Caryl Brahms, transferred from Chichester.

Oct 12. In the Mood

Hampstead Theatre Club, Swiss Cottage Centre, NW3 (722 9301).

New play by Michael Abensetts about a West Indian community in London. With Norman Beaton & Stephan Kalipha.

Oct 12. The Maids

Lyric Studio, King St, W6 (741 2311, CC). New production by Clare Davidson of Jean Genet's psychological thriller about sexual and personal identity. Until Oct 24.

Oct 13. Shakespeare's Rome

Mermaid, Puddle Dock, EC4 (236 5568,

Adaptation by Julius Gellner and Bernard Miles of Shakespeare's Julius Caesar and Antony and Cleopatra showing the cut and thrust of power politics in the Roman Egyptian world of 2,000 years ago. Cast led by Jack Shepherd, directed by Ron Pember with Bernard Miles.

Oct 14. The Catch

Royal Court Theatre Upstairs, Sloane Sq. SW1 (730 2554).

Comedy by Nick Darke, directed by Roger Michell about two Cornish fishermen; the sea is fished out, the town over-run by tourists and the fishermen investigate a different kind of catch. Until Oct 31.

Oct 14. Harvest

Ambassador's, West St (836 1171, CC).

New play by Ellen Dryden exploring the middle age of a brother and sister in the rural midlands. With Lynn Farleigh, Donald Gee & Gwen Taylor.

Oct 15. Arms and the Man

Lyric, Shaftesbury Ave, W1 (437 3686, CC). Shaw's play now revived with Pat Heywood, Richard Briers & Peter Egan.

Oct 22. The Hypochondriac

Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Molière's satire on the medical profession, Le-Malade Imaginaire, newly translated by Alan Drury. Cast includes Daniel Massey as the hypochondriac, Argan, with Clive Arrindell, Michael Bryant, Anna Carteret. Michael Bogdanov directs, with John Bury designs and music by Dominic Muldowney.

THEATRE

ALSO PLAYING

Accidental Death of an Anarchist

Wyndham's, Charing Cross Rd, WC2 (836 3028, CC 379 6565).

Dario Fo's farce, an acquired taste, has run for more than a year and is now entering the home straight. Until Oct 24.

Amadeus

Her Majesty's, Haymarket, SW1 (930 6606/7, CC 930 4025).

Peter Shaffer's superbly managed study of envy, the Salieri-Mozart association, is revived in its National Theatre production with new principals, Frank Finlay & Richard O'Callaghan.

Annie

Victoria Palace, Victoria St, SW1 (828 4735/6, 834 1317, CC).

An enjoyable musical about the orphan of the famous comic strip. Until Nov 28.

Anyone for Denis?

Whitehall, Whitehall, SW1 (839 6975, 930 8012/7765, CC 930 6693/4).

This is a topical & good-tempered farce about a Prime Minister & her husband. He is played by the author, John Wells, & Angela Thorne is, uncannily, the PM.

The Beastly Beatitudes of Balthazar B

Duke of York's, St Martin's Lane, WC2 (836 5122, CC 836 9837).

J. P. Donleavy's new comedy of manners and etiquette, set in post-war England. With Simon Callow & Patrick Ryecart, directed by Ron Daniels of the RSC.

The Business of Murder

Duchess, Catherine St, WC2 (836 8243, CC).

Richard Harris has written a taut thriller that does its duty & has an extremely acute performance by Francis Matthews.

Cats

New London Theatre, Drury Lane, WC2 (405 0072/1567, CC).

Trevor Nunn uses stage & auditorium boldly for a curious experiment, Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats.

Caught in the Act

Garrick, Charing Cross Rd, WC2 (836 4601, CC).

A new and tepid farcical comedy by Trevor Cowper with Martin Jarvis, Judy Geeson and Peter Blythe.

Don Juan

Cottesloe, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

Molière in English is often a gamble. In spite of a good performance by Nigel Terry & economically considered supernatural scenes, this remains true. Until Oct 17.

Educating Rita

Piccadilly, Denman St, W1 (437 4506, CC 379 6565).

Willy Russell's rather over-valued comedy for two people continues a long run.

The Fool

Warehouse, Donmar Theatre, Earlham St, WC2 (836 6808).

Edward Bond's play about the poet John Clare, played by James Hazeldine. Until Oct 29.

Good

Warehouse (see above).

Comedy with music by C. P. Taylor about a lecturer in Frankfurt who gets caught up in the nightmare of the Third Reich. With Alan Howard & Domini Blythe, Until Oct 27.

Hamlet



Sylvia Syms: In House Guest.

Aldwych, Aldwych, WC2 (836 6404, CC 379 6233, Prestel 22023).

John Barton's lucid, forthright production, with Michael Pennington's comparable performance of the Prince, transferred from Stratford, Until Oct 29.

House Guest

Savoy, Strand, WC2 (836 8888, CC 930 0731).

Francis Durbridge's splendidly intricate puzzle will keep most people guessing, aided by his players, Sylvia Syms & Gerald Harper.

It's Magic

Prince of Wales, Coventry St, W1 (930 8681, CC 930 0846).

A first-rate variety bill, led by the dexterous & loquacious conjuror, Paul Daniels.

The Killing Game

Apollo, Shaftesbury Ave, W1 (437 2663, CC).

Thomas Muschamp's play is a feverish and often implausible narrative of what can go on in officers' quarters at Camberley. With Lewis Fiander & Hannah Gordon.

King Lear

Young Vic, The Cut, SE1 (928 6363, Access)

Revival of Frank Dunlop's 1980 production with James Bolam in the title role, Edward Hardwicke, Michael Graham Cox & Joanna Dunham, Until Oct 29.

The Love Girl & the Innocent.

Aldwych, (see above).

An unsparing & elaborate play by Solzhenitsyn in a new adaptation by Jeremy Brooks & Kitty Hunter-Blair, Directed by Clifford Williams with Dearbhla Molloy & Norman Rodway. Until Oct 27.

Macready

Arts, Gt Newport St, WC2 (836 3334/2132).

Frank Barrie in a one-man show about the great 19th-century actor. Until Oct 16.

The Maid's Tragedy.

Warehouse (see above).

Transfer from Stratford's The Other Place of Barry Kyle's production of the rarely performed play by Beaumont and Fletcher. With Sinead Cusack, Rob Edwards, and Tom Wilkinson. From Oct 15.

My Fair Lady

Adelphi, Strand, WC2 (836 7611, cc).

The Lerner-Loewe musical version of Pygmalion has become legendary; nothing

in the revival, with Tony Britton & Jill Martin, damages the legend. Until Oct 31.

On the Razzle

Lyttelton, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

New play adapted by Tom Stoppard from a comedy by Johann Nestroy set in 19thcentury Vienna. Directed by Peter Wood with Ray Brooks, Harold Innocent, Felicity Kendal, Michael Kitchen, Dinsdale Landen.

One Mo' Time!

Cambridge, Earlham St, WC2 (836 7040/6056).

The New York company in a jazz musical from New Orleans.

One-Woman Plays

Cottesloe (see above).

Yvonne Bryceland gets gallantly through a frequently tiresome trilogy by Dario Fo.

Overheard

Haymarket, Haymarket, SW1 (930 9832). As a dramatist Peter Ustinov strains too hard in a comedy that wakes up only in the last act, but has a compensating performance by Ian Carmichael.

Present Laughter

Vaudeville, Strand, WC2 (836 9988, cc). Among the most lasting of the Coward comedies; Donald Sinden, as the egocentric actor, discovers every laugh.

Romeo and Juliet

Aldwych (see above).

Ron Daniels's Stratford production, Judy Buxton and Anton Lesser repeating the title roles. From Oct 9.

The Shoemaker's Holiday

Olivier, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

Thomas Dekker among the London shoemakers of "the gentle craft", at the turn of the 16th century. An absorbing revival by John Dexter, with Alfred Lynch as Eyre, shoemaker-into-Lord Mayor of London.

The Sound of Music

Apollo Victoria, Wilton Rd, SW1 (834 6919/6178, CC 834 6184).

Rodgers & Hammerstein's amiable musical reappears, with Petula Clark, Michael Jayston & Honor Blackman.

Steaming

Comedy, Panton St, W1 (930 2578 CC). All-women comedy by Nell Dunn, set in a steam bath. Good-tempered nonsense with Georgina Hale & Brenda Blethyn.

They're Playing Our Song

Shaftesbury, Shaftesbury Ave, WC2 (836 6596/4255 CC 930 0731).

Virtually a two-part musical with some pleasant tunes by Marvin Hamlisch & an agreeable book by Neil Simon.

Three Men in a Boat

May Fair, Stratton St, W1 (629 3036/7, cc). Jeremy Nicholas in a one-man version of Jerome K. Jerome's book which he adapted with John David. Until Oct 24.

Tibetan Inroads

Royal Court, Sloane Sq. SW1 (730 1745 CC).

A play by Stephen Lowe about a Tibetan blacksmith unjustly punished by the priesthood & seeking revenge.

The Winter's Tale

Royal Shakespeare Theatre, Stratford-on-Avon, Warwicks (0789 292271, CC Arn Ex 0789 297129).

Ronald Eyre's production, with Patrick Stewart and Gemma Jones, is intelligently spoken and without superfluous experiment. Robert Eddison is valuably in the cast.

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Level Level

CINEMAMICHAEL BILLINGTON

The off-Broadway movie stars...how to keep the house empty...Puttnam's prediction... new reviews...premières...and advice on dozens of the best films around.

WHERE DO the new American film stars come from? From off-Broadway every one. Indeed the tie-up between mainstream cinema and downtown New York theatre is increasingly fascinating. Meryl Streep, star of *The French Lieutenant's Woman*, opening this month on October 15, is a graduate of Joe Papp's Public Theater where she played last Christmas as Lewis Carrol's Alice. William Hurt, a powerful presence in *The Janitor*, opening this month on October 8, and apparently even more startling in the newly made *Body Heat*, also regularly appears with Manhattan's Circle Repertory Company. It makes you wonder why our own native producers (in so far as we have any) don't spend a little more time scouring London's fringe theatre. Don't we have our own Streeps and Hurts?

□ It is hardly surprising that film attendances are going down given the poor quality of projection and sound in many local cinemas. Holidaying in Yorkshire I dropped into a seaside movie-house where you could barely see the film because of light filtering on to the screen from behind and barely hear it above the backstage banging.

□ British producer David Puttnam (Chariots of Fire) predicts that within 10 years going out to the cinema might be a quaint curiosity and that places like the Odeon Leicester Square could be used purely as free demonstration centres for cassette and home-video ... Meanwhile a few people are, happily, still making feature films. Lindsay Anderson is shooting Britannia Hospital, which is about a day of crisis and celebration when the Queen comes to visit a hospital. Graham Crowden, Leonard Rossiter, Joan Plowright, Jill Bennett head a strong cast ... In Nice, Art Carney, Maggie Smith and David Niven have been shooting The Three of Us under Bryan Forbes's direction.

□ Burt Reynolds and Dolly Parton are joining forces for *The Best Little Whorehouse in Texas* (a musical which flopped in London but succeeded elsewhere). In the sequel stakes there is *The Black Stallion Returns*. Anyone who saw the original *Black Stallion* will know that it was one of last year's best films.



Meryl Streep in The French Lieutenant's Woman: première at the Odeon Haymarket.

NEW REVIEWS AND PREMIERES

The French Lieutenant's Woman (AA)
Opens Oct 15.

Adaptation of John Fowles's love story set in Lyme Regis. Karel Reisz directs with Meryl Streep and Jeremy Irons.

Goodbye Pork Pie (AA) Opens Oct 15.

New Zealand film directed by Geoff Murphy follows the fortunes of three young people travelling from north to south New Zealand in a stolen car.



Mel Brooks: taking liberties with Moses.

History of the World: Part One (AA) Opens

Mel Brooks's quirky, tasteless, bawdy and often guiltily enjoyable movie that takes in the Stone Age, Moses, Nero, Torquemada and Louis XVI. It's really old-style theatrical burlesque translated to celluloid with the same delight in bosomy girls, effeminate men and corny jokes. No one could claim that the

film hangs together but it has some good episodes such as the treatment of the Spanish Inquisition as a musical number (an idea already used in Bernstein's Candide and Peter Barnes's play, The Bewitched) and the scene when Gregory Hines tries to persuade the Nerotic slavers who are sending him off to be eaten by lions that he's not a Christian but a Jew. There are few laughs in modern cinema. We should be grateful to Brooks for supplying us with a reasonable quota.

Honky-Tonk Freeway (AA) Opens Oct 15. John Schlesinger's latest film, starring Beau Bridges, Geraldine Page, Beverly D'Angelo and George Dzunda (from *The Deerhunter*). A motley crew—bank robbers, two nuns, a lorry-driver—descend on a small Florida township looking for a new way of life. Mayhem ensues.

The Janitor (AA) Opens Oct 8.

Shown in the States under the title Eyewitness, this is the best thriller of the year. It's about an office-block janitor (William Hurt) who is hooked on a TV news reporter (Sigourney Weaver) and who in order to quicken her interest pretends to know more than he does about a murder that has taken place in his building. The ploy works except that Hurt and Weaver then find themselves becoming targets for the killers. Exiled Brit Peter Yates directs with great style (there is a wonderful climax in which villain and hero stalk each other in some Manhattan stables) and the film makes some interesting oblique comments on the way people fantasize about the new breed of glamorous TV woman. Really it's a 1940s-type thriller in a modern setting, and all the better for it.

Marilyn, the Untold Story (A) Opens Oct 8. Catherine Hicks stars as Marilyn Monroe in a film based on the biography by Norman Mailer. Directed by John Slynn & Jack Arnold.

Moscow Distrusts Tears (A) Opens Oct 1. This Russian film directed by Vladimir Menchov won Bafta's award for the best foreign film. It looks at three Moscow girls & the different directions their lives take as they grow up.

Out of the Blue (X) Opens Oct 1.

Dennis Hopper directs the story of a 15year-old girl's upbringing by former flowerchild parents.

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for the exact locations and times.

ALSO SHOWING

All Night Long (AA)

Pleasant comedy romance featuring Gene Hackman as a drop-out LA business executive who teams up with Barbra Streisand as a soft-spoken (rather than loud-singing) blonde. Wish fulfilment for menopausal males.

American Pop (AA)

Animated feature directed by Ralph Bakshi chronicles four generations of a family interested in music using sounds from 1912 to the present day.

Cannonball Run (A)

Burt Reynolds, Roger Moore, Farrah Fawcett, Sammy Davis Jnr, Dean Martin, Dom DeLuise & Jackie Chan race coast to coast across America. A comedy directed by Hal Needham.

Chariots of Fire (A)

Optimistic, celebratory & wholly cheering British film about the obstacles faced by British athletes, Abrahams & Liddell, at the Paris Olympics. Ben Cross & Ian Charleson head a phenomenally strong cast.

City of Women (X)

What have Fellini's sexual nightmares to do with us? Not a lot. Here we see Marcello

Mastroianni as an aging womanizer trapped at a feminist convention where the delegates combine a Hefnerish sexiness with a castrating zeal. Even Norman Mailer might have found this a bit male-chauvinist. I'd give it 3 out of 74.

Clash of the Titans (A)

Some good Ray Harryhausen special effects in a piece of classical hit-&-myth involving a wet Perseus, a decorative Andromeda & a heavenly Zeus embodied by Lord Olivier himself. OK for a rainy afternoon.

Condorman (U)

Michael Crawford plays the writer of a comic strip who lives out the fantasy world he creates. Directed by Charles Jarrott, with Oliver Reed & Barbara Carrera.

The Constant Factor (A)

Polish film directed by Krzysztof Zanussi about a mountain-climber's son who opts out of the corruption & nepotism he sees about him to become a window-cleaner.

Escape from New York (AA)

John Carpenter's new thriller is set in 1997 Manhattan & tells of the rescue of the US President when his plane has crashed in the city, now a maximum security prison hous-

CONTINUED

ing all America's criminals. With Kurt Russell, Lee Van Cleef & Ernest Borgnine. Escape to Victory (A)

Set in 1943, war is transferred to the soccer pitch when a group of Allied prisoners, led by Michael Caine as John Colby, take on the German National Team in the Colombes Stadium in Paris. John Huston directs a cast including Pele, Bobby Moore, Osvaldo Ardiles & other soccer stars.

Excalibur (AA)

John Boorman's excursion into the Arthurian past has many good things going for it: a ripe performance from Nicol Williamson as a comic-sinister Merlin in close-fitting silver skull-cap & a nice sense of comedy with Arthur being knighted while up to his neck in water and being told by his dad, on extracting Excalibur, to put it back straight away.

The Final Conflict (X)

The last part of the saga of the devil's son started in *Omen & Omen II*. Graham Baker directs Sam Neill, Rossano Brazzi & Lisa Harrow.

For Your Eyes Only (A)

Yet more inhuman Bondage with our invulnerable hero acting as front-man for a horde of stunters who cling to airborne helicopters, ski down bobsleigh runs, ascend vertical cliff-faces. Roger Moore makes with the jokes & the ladies.

The Four Seasons (AA)

A romantic comedy about the friendship of three couples. Written, directed & starred in by Alan Alda with Carol Burnett, Len Cariou, Sandy Dennis, Rita Moreno, Jack Weston & Bess Armstrong. Music by Antonio Vivaldi.

The Great Muppet Caper (A)

Miss Piggy, Kermit and the rest of the gang get embroiled in a London diamond heist. Parodies of old Busby Berkeley musical routines and a fairly skilful integration of humans (John Cleese, Diana Rigg, Charles Grodin). But a teatime half hour on TV is about the right length for the Muppets.

Gregory's Girl (A)

Enchanting Bill Forsyth Scots comedy about the splendours & miseries of calf-love. Catch the great Chic Murray as an ivorytinkling headmaster.

In God We Trust (AA)

Marty Feldman is an endearing, saucer-eyed comic but Mel Brooks or Woody Allen he isn't. And this film, in which he directs and stars, simply runs out of ideas. Our Marty plays an innocent monk sent into the world by his order to solicit contributions from a rich holy man.

The Last Metro (A)

Winning Truffaut movie about how Thespians survived in the Occupied Paris of 1942. Long on charm, short on moral acuteness but finely acted by Deneuve & Depardieu.

The Legend of the Lone Ranger (A)

Idiotic film about the old serial hero which tries to mix megalomaniac worlddominating villains and legendary Western figures. Worth going a long way to miss.

Lion of the Desert (AA)

Epic adventure set in the 1930s depicting conflict between a dedicated Bedouin patriot & an Italian Fascist general. Directed by Moustapha Akkad, starring Anthony Quinn, Oliver Reed, Rod Steiger, John Gielgud & Irene Papas.

Man of Iron (A)

Wajda's hugely impressive Polish film. Covering a period from 1968 to the present day, Wajda mixes fiction with fact, acted scenes with newsreels, touches on the particular Polish ability to reconcile Communism and Catholicism and is also fairly scathing about doctrinaire politics. We see a radio interviewer sent to cover the Gdansk riots of 1970 with instructions to prove that behind the strikers lies a gang of CIAsponsored counter-revolutionaries. course, reality is more complex than that. It is a courageous and honest film and a deserving winner of the Grand Prix at Cannes this year.

Memoirs of a Survivor (X)

British produced (Michael Medwin & Penny Clark) and directed (David Gladwell), based on the Doris Lessing novel. Stars Julie Christie, with Christopher Guard and newcomer Leonie Mellinger. About how a group of people survive future devastation.

The Postman Always Rings Twice (X)

Dark, powerful, erotic re-make of James M. Cain's classic tale of Depression-era adultery & murder. Jack Nicholson as a roving stud & Jessica Lange as a sensual café-owner's wife also strike sparks.

Ouartet (X)

James Ivory directs Alan Bates, Maggie Smith, Isabelle Adjani & Anthony Higgins in a version of the novel by Jean Rhys. Complicated relationships in Paris in the 1920s.



Harrison Ford: looking for the Ark.

Raiders of the Lost Ark (A)

Saturday-morning cliffhanger stuff about the search for the Ark of the Covenant by an American archaeologist and an amoral villain in cahoots with the Nazis. The suspense may be a bit mechanical but you feel that director Steven Spielberg and producer George Lucas enjoy making movies. Not the highest art but enjoyable.

Solaris (A)

Welcome re-release of Andrei Tarkovsky's 1972 sci-fi movie about a space scientist who finds himself confronted by a materialization of a woman resembling his dead wife. Worth seeing, particularly if you are a 2001 buff.

Tess (A)

A tame, smooth, even account of Hardy's novel directed by Roman Polanski.

Certificates

U = passed for general exhibition

A = passed for general exhibition but parents are advised that the film contains material that they might prefer under-14s not to see

AA = no admittance under 14

X = no admittance under 18

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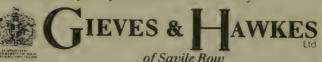
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TELEVISION AND RADIO

ANNETTE BROWN

The rise and fall of The Borgias...feature films on London's pilot cable... a guide to listening and viewing highlights...and new video releases.

THERE ARE TWO new major drama series this month. Granada's eight-part adaptation of Evelyn Waugh's *Brideshead Revisited* begins on October 12 (see article on page 63). The BBC counters with *The Borgias* from October 14. Renaissance Italy is the backdrop to a 10-part chronicle of the Borgias, charting the rise and fall of a most notorious family. With its sumptuous costumes, and several weeks of filming in Tuscany, the series promises to be even more colourful than producer Mark Shivas's earlier success *The Six Wives of Henry VIII*. Lucrezia is "more sinned against than sinning" Shivas tells me. She is played by Australian actress Anne Louise Lambert. The infamous Cesare Borgia, her brother, is played by Oliver Cotton, a handsome young British actor who could well become a star after this series.

□ Why is the Government so timid about subscription TV? After much agonizing, the first five pilot schemes have finally been approved. The London cable gets under way this month. It costs £25 to be connected and about £7 a month to receive the programmes. To begin with these will consist almost exclusively of feature films—first offerings include *Picnic at Hanging Rock, The Thirty Nine Steps* and *The Deerhunter*. Visit your local Vision-hire for details of areas in which the service is available.

□ October is National Teletext Month—but what's in it for the domestic viewer? Once your set is adapted to receive the service, you can plug in to BBC's Ceefax or ITV's Oracle, both of which are free and provide instant news, finance reports, weather and travel information. Rather than all those pages of horoscopes, religious thoughts and book reviews, which are also available, I'd prefer to see some truly comprehensive information such as a full British Rail timetable.



Meet the Borgias: a 10-part BBC2 series with Anne Louise Lambert as Lucrezia.

PICK OF THE MONTH

Programme previews carry details of dates and channel only. Transmission times are not available when the *ILN* goes to press.

Oct 2. Prisoners of Conscience (BBC2)

Three drama documentaries, produced by Frank Cox, examine cases involving a threat to human rights. Tonight, William Beausire (Richard Griffiths), who disappeared after being imprisoned in Chile. Russian dissident Vladimir Bukovsky (Michael Williams) is the subject of the second programme (Oct 9) and the third (Oct 16) examines black South African leader Nelson Mandela (George Harris).

Oct 2. Benny Goodman (R3)

Interview with the virtuoso clarinettist followed by Benny Goodman and Friends (Oct 4) in concert from the Benson & Hedges Festival at Aldeburgh.

Oct 2. Knife Edge—Charlie was a Rich Man (ITV)

No one knows where Charlie has hidden his money after his death from cancer, even his young son, who comes under considerable pressure in the attempts to find it. Written by actor John Tordoff with Damien Nash, Steven Berkoff and Margaret Nolan.

Oct 3. Leave it to Psmith (R4)

Two-hour dramatization of P. G. Wode-house's novel to celebrate his centenary. Sir John Gielgud as the narrator P. G. Wode-house, Simon Ward as Psmith, Michael Hordern as Lord Emsworth and Joan Greenwood as his sister Lady Constance. Oct 4. Great Expectations (BBC1)

The story of Pip, the village boy who had wealth thrust upon him, remains one of Charles Dickens's most popular tales. Gerry Sundquist is Pip, Joan Hickson is the jilted Miss Havisham, with Stratford Johns as the escaped convict Magwitch.

Oct 4. Gulliver's Travels (R3)

Part One of Swift's satire in four parts by Michael Bakewell has the beached giant pinned down by the Lilliputians, Frank Finlay as Gulliver, Produced by Ronald Mason.

Oct 5. Innes Book of Records (BBC2)

First of a new series of inventive music and comedy by Neil Innes.

Oct 6. Rich World, Poor World (ITV)

Granada Television have made three films on global poverty. Tonight's programme documents the misery and suffering of people living on the edge of starvation. The second programme (Oct 13) looks at how the richer countries profit from Third World poverty. The third programme (Oct 20) investigates the Brandt Commission report. Contributors to the series include Willy Brandt, Edward Heath, Julius Nyerere and the late President Zia Rahman.



Michael Parkinson: back with chat.

Oct 7. Parkinson (BBC2)

Back from his lucrative antipodean stint, Michael Parkinson begins another series of tense and leaden chat-shows.

Oct 9. The Moorcock (R4)

Afternoon Theatre presents a play by Henry Livings re-creating the famous murder case at the Moorcock Pub.

Oct 9. Otello (R3)

Verdi's opera live from the Coliseum. An English National Opera production.

Oct 11. Grand Slam (BBC2)

Third week of the international bridge com-

petition featuring top players from the US and the UK. If these programmes whet your appetite, there is a video cassette for beginners (see new video releases on this page). Oct 11. Shostokovich "48" (R3)

All 48 of the preludes and fugues for solo piano. Five programmes on successive nights with pianists Leslie Howard, John Bingham, Peter Wild, Kathryn Stott and Martin Roscoe.

Oct 12. Brideshead Revisited (ITV)

First episode, subsequent episodes will be shown on Tuesdays. (See introduction.)

Oct 13. The Cherry Orchard (BBC1)

Fresh from success with Sons and Lovers, Trevor Griffiths has written a new adaptation of Chekov's play about the disintegration of the Russian country gentry. Director Richard Eyre has controlled the lighting and arrangement of each scene with unusual care, creating a degree of visual sophistication unusual in British television. Judi Dench leads as Madame Ranevskaya, with Bill Paterson as Lopakhan.

Oct 14. The Borgias (BBC2)

First episode. (See introduction.)

Oct 17. Ploughman and Fisherman (R3) Tribute to Orkney poet George Mackay Brown on his 60th birthday.

Oct 18. Bergerac (BBC1)

Shoestring producer Robert Banks Stewart's 10-part detective thriller takes place on the island of Jersey. John Nettles is the police detective sergeant with co-star French actress Cecile Paoli.

Oct 19. Arabella (R3)

Live from Covent Garden with Kiri Te Kanawa.

Oct 24. If Winter Comes (BBC2)

Twenty-six years after the Hungarian revolution émigrés Yanos Nyiri and Peter Sasdy have written and directed a play chronicling the events which led to it. Paul Scofield plays the drama professor at Budapest University in 1955.

Oct 24. The Shogun Inheritance (BBC2)

In seven meticulously researched program-

mes, producer Michael Macintyre tries to discover the roots of modern Japan in the feudal society of the past. A day in the life of a young geisha, a look at the lifestyle of modern gangsters, and an interview with Kurosawa and sequences from two of his films, *The Seven Samurai* and *Kagemusha*, featured.

Oct 27. London is Drowning (BBC1)

Timely reconstruction of the London Flood Control office's six-hour countdown before the surge tide that threatens to engulf the city. River-dwellers will already have their sandbags out, as it's high tide tonight.

Frequencies

Radio 1 MF 1053kHz/285m or 1089kHz/275m. Radio 2 MF 693kHz/433m or 909kHz/330m. Radio 1/2 VHF 88-91MHz. Radio 3 VHF 90-92.5MHz, MF 1215kHz/247m. Radio 4 LF 200kHz/1500m and VHF 92-95MHz. Greater London area MF 720kHz/417m. LBC MF 1152kHz/261m, VHF 97.3MHz. Capital MF 1548kHz/194m, VHF 95.8MHz. BBC Radio London MF 1458kHz/206m and VHF 94.9MHz. World Service MF 648kHz/463m.

VIDEO CHOICE

Pick of October's video releases:

A Bigger Splash (1974). Producer and director Jack Hazan's film about David Hockney and friends told through his paintings. (Video Space Ltd £39.95).

Stevie (1978). Glenda Jackson plays the eccentric poet and novelist Stevie Smith. The theatrical origins are evident, but the fascinating contradictions of Stevie Smith's character come across. With Mona Washbourne, Trevor Howard and Alec McCowan. (Home Video Productions £39.95).

Bridge for Beginners. Nico Gardner explains card-by-card the basic knowledge and skills needed to play the game. (Videorama Studios £42.95).

MUSIC MARGARET DAVIES

The celebration in the Barbican...a concert to honour Malcolm Williamson... children's concerts...the classical listings...and Derek Jewell's column.

UNDER THE TITLE Alive & Composing, a one-day celebration of the music of living composers will be held on October 4 at the Guildhall School of Music in the Barbican. It is organized by the Society for the Promotion of New Music. From noon to 9pm more than 100 musicians will perform works by more than 60 composers, including Elizabeth Lutyens, John Cage and John Dankworth. There will be a symposium on "How to survive as a composer", led by a panel including David Bedford, Nicholas Maw, Dominic Muldowney, Stanley Myers and Nigel Osborne. Admission is £2 for as much music as you care to listen to.

□ A concert in honour of the 50th birthday of Malcolm Williamson, Master of the Queen's Music, will be given by the Philharmonia Orchestra conducted by Frank Shipway, at the Festival Hall on October 11. The main item will be Williamson's Mass of Christ the King, a large-scale choral work for double choir and four soloists, which he composed to celebrate the Queen's silver jubilee. The concert will be recorded by BBC TV for transmission on November 21, the actual anniversary of the composer's birthday.

☐ The 1981/82 season of Royal Philharmonic Society concerts—a series of eight to be given at the Festival Hall from October to May—will have an American theme. Each will include a work by a prominent 20th-century American composer, notably, Carter, Harris, Gershwin, Sessions, Barber, Bernstein and Ives. The first, on October 7, to be given by the LPO under Sir Georg Solti, will also include the winner of this year's Leeds International Piano Competition as soloist in a piano concerto.

☐ The Early Music Duo, Michael and Doreen Muskett, will present a series of programmes devoted to different families of instruments for their 11th season of children's concerts at the Purcell Room. Starting in October with "Bagpipes and their Ancestors", they will continue until April with "Violins", "Flutes" and "Hurdy-gurdies". (Details in For Children on p 21.)

CLASSICAL MUSIC GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212).

Oct 4, 7.30pm. New Symphony Orchestra, conductor Reynish; Howard Shelley, piano. Beethoven, Piano Concerto No 5 (Emperor), Symphony No 7.

Oct 8, 7.30pm. London Symphony Orchestra, conductor Lopez Cobos; Annie Fischer, piano. Beethoven, Piano Concerto No 4, Symphony No 6 (Pastoral).

Oct 11, 7.30pm. New Symphony Orchestra, Band of the Scots Guards, conductor Tausky; Colin Horsley, piano. Tchaikovsky, Piano Concerto No I, Capriccio Italien, Suite from Swan Lake, Overture 1812 (with cannon and mortar effects).

Oct 16, 23, 7.45pm. London Philharmonic Orchestra, conductor Batiz; Eva-Marie Zuk, piano. Smetana, Suite from The Bartered Bride; Rachmaninov, Piano Concerto No 2; Tchaikovsky, Symphony No 5.

Oct 18, 7.30pm. New Symphony Orchestra, conductor Tausky. Strauss II, Waltz, Voices in Spring, Perpetuum Mobile, Cuckoo Polka, Tales from Vienna Woods, Emperor Waltz, March from The Gypsy Baron, Waltz The Blue Danube; Josef Strauss, Die Libelle; Strauss I, Radetzky March.

Oct 21, 7.30pm. BBC Symphony Orchestra & Chorus, BBC Singers, Southend Boys' Choir, conductor Rozhdestvensky; Mari Anne Haeggander, soprano; Anthony Rolfe Johnson, tenor; David Wilson Johnson, baritone. Britten, War Requiem.

KENWOOD HOUSE

Hampstead Lane, NW3: tickets from Dept of Recreation & the Arts, County Hall, SE1 7PB (633 1707).

Oct 4, 7.30pm. Chilingirian String Quartet. Beethoven, Quartets in A minor Op 132, in B flat Op 130 with Grosse Fugue Op 133; Oct 11, 7.30pm. Quartets in C sharp minor

Op 131, in F Op 135.

ROYAL NAVAL COLLEGE CHAPEL

Greenwich, SE10: tickets from the Greenwich Entertainment Service, 25 Woolwich New Rd, SE18 (317 8687).

Oct 1, 8pm. Zurich Chamber Orchestra, conductor de Stoutz; Yehudi Menuhin violin. Handel, Concerto Grosso Op 6 No 8; Bach, Concerto for Violin in A Minor BWV 1041; Mozart, Divertimento K137; Pergolesi, Concerto No 2.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Oct 1, 7.30pm. Fitzwilliam String Quartet; Alan Hacker, clarinet. Mozart, Movement from Quintet in B flat K516c; Dvorak, Quartet in F; Beethoven, Grosse Fuge Op 133; Brahms, Clarinet Quintet in B minor Op 115.

Oct 3, 7.30pm. Addison Chamber Orchestra, conductor McNamara; Stephen Skinner, clarinet. Nielsen, Clarinet Concerto, Symphony No 6; Ruders, Pian e forte.

Oct 4, 6.30pm. Carissimi Consort, director Armstrong. Monteverdi, Gloria; Senior, Moondream, Mass of Benediction for flute, horn, piano & choir; Jones, Then shall my night; Stevens, Death, be not proud; Camilleri, Noosphères for piano; Bloch, Poème mystique for violin & piano.

Oct 8, 1.15pm. David Russell, guitar. Byrd, The woods so wilde; Regondi, Reverie; Rodrigo, Invocation & Dance; Morel, Sonatina.

Oct 19, 1pm. Parikian/Fleming/Roberts Trio. Haydn, Piano Trio in E flat Hob XXIX; Schumann, Piano Trio in F Op 80. Oct 21, 7.30pm. Wren Orchestra, conductor Fairbairn; Howard Shelley, Hilary Macnamara two pianos. Schubert, Symphony No 3; Mozart, Concerto for two pianos in E flat K 365; Poulenc, Concerto for two pianos

in D minor; Ibert, Divertissement.

Oct 22, 1.15pm. Jonathan Williams, cello; pianist to be announced. Brahms, Sonata No 1; Shostakovich, Sonata in D minor Op 40. Oct 26, 1pm. Orlando String Quartet. Schumann, Quartet in F Op 41 No 2; Mozart, Quartet in D minor K421.

ST PAUL'S CATHEDRAL, EC4 (248 2705): tickets £1.50 from the Friends' table in the Cathedral or at the door, season tickets £5.

Oct 1-29, 6pm. Celebrity organ recitals. Oct 1, Frederick Swan; Oct 8, Douglas Lawrence; Oct 15, Søren Gangfløt; Oct 22, Christopher Dearnley; Oct 29, David Sanger

SOUTH BANK

SE1 (928 3191).

(FH=Festival Hall, EH=Queen Elizabeth Hall, PR=Purcell Room.)

Oct 1, 8pm. Philharmonia Orchestra, conductor Muti; Murray Perahia, piano. Ligeti, Lontano per Grande Orchestra; Mendelssohn. Piano Concerto No 2; Haydn, The Seven Last Words of Christ on the Cross. FH.

Oct 2, 7.45pm. English Chamber Orchestra, conductor Gibson; Jose-Luis Garcia, violin; Winner of the Leeds International Piano Competition. Mozart, Symphony No 14, A Piano Concerto; Dvorak, Romance for violin & orchestra; Mendelssohn, Symphony No 4 (Italian). EH.

Oct 2, 8pm. Zürich Chamber Orchestra, conductor de Stoutz: Yehudi Menuhin, violin. Handel, Concerto Grosso Op 6 No 8; Martin, Polyptyque; Bach, Violin Concerto in A minor BWV1041; Mozart, Divertimento in B flat K137; Pergolesi, Concerto No 2. FH.

Oct 4, 7.15pm. Monteverdi Orchestra & Choir, conductor Gardiner; Patrizia Kwella, soprano; Catherine Denley, mezzo-soprano; Laurence Dale, tenor; Rodney Macann, baritone. Handel, The King shall Rejoice (Coronation Anthem); Haydn, Symphony No 48 (Maria Theresa), Theresienmesse. EH.

Oct 4, 7.30pm. London Philharmonic Orchestra & Choir, conductor Eschenbach; Barbara Gorzynska, violin. Schubert, Symphony No 8 (Unfinished); Mendelssohn, Violin Concerto; Verdi, Four Sacred Pieces. FH. Oct 6, 8pm. Dresden Staatskapelle, conductor Blomstedt. Mozart, Symphony No 39; Beethoven, Symphony No 3 (Eroica).

Oct 7, 5.55pm. Jennifer Bate, organ; Bram Wiggins, trumpet. Music by Telemann, Fantini, Bach, Parrott, Roger-Ducasse, Peeters, Larsson. FH.

Oct 7, 8pm. London Philharmonic

Orchestra, conductor Solti; Winner of the Leeds International Piano Competition. Mozart, A Piano Concerto; Carter, Variations for Orchestra; Debussy, La Mer. FH. Oct 8, 7.45pm. BBC Singers, conductor Poole. Brahms, Seven Songs Op 62, Five Songs Op 104; Kodály, Annie Miller; Schumann, Six Songs Op 33; Bartók, Hungarian Folk Songs; Schumann, Four Songs Op 59.

Oct 9, 8pm. Hallé Orchestra, conductor Loughran; Janet Baker, mezzo-soprano. Berlioz, Nuits d'été; Brahms, Symphony No 1. FH.

Oct 11, 3.15pm. London Concert Orchestra, conductor Dods, presenter Anton Dolin. Music from the Ballet: Delibes, Coppélia excerpts; Weber/Berlioz, Invitation to the Dance; Tchaikovsky, The Nutcracker Suite, The Sleeping Beauty (excerpts), Swan Lake Suite; Saint-Saëns, The Swan (Carnival of the Animals). FH.

Oct 11, 7.30pm. Philharmonia Orchestra, Harlow Chorus, Nelp Chorus, conductor Shipway; Jill Gomez, soprano; Anne Howells, mezzo-soprano; Robin Leggate, tenor; John Shirley-Quirk, baritone. Wagner, Prelude and Good Friday Music (Parsifal); Williamson, Mass of Christ the King, FH.

Oct 12, 8pm. Frankfurt Symphony Orchestra, conductor Inbal. Britten, Four Sea Interludes (Peter Grimes); Mahler, Symphony No 6. FH.

Oct 13, 7.45pm. Divertimenti, conductor Kraemer; Barry Tuckwell, horn. Elgar, Introduction & Allegro; Telemann, Horn Concerto; Seiber, Notturno for horn & strings; Tippett, Concerto for double string orchestra. *EH*.

Oct 13, 8pm. London Philharmonic Orchestra, conductor Solti. Mendelssohn, Symphony No 3 (Scottish); Schubert, Symphony No 9 (Great). FH.

Oct 14, 5.55pm. Choristers of St Paul's Cathedral, director, Rose; John Scott, organ; Adrian Butterfield, violin. Stanley, Scheidt, Buxtehude, Mendelssohn, Heiller, Karg-Elert. FH.

Oct 14, 8pm. BBC Symphony Orchestra & Singers, conductor Rozhdestvensky; Margaret Price, soprano; David Rendall, tenor; John Shirley-Quirk, baritone. Haydn, The Creation. FH.

Oct 15, 8pm. London Symphony Orchestra, conductor Abbado; Maurizio Pollini, piano. Brahms, Piano Concerto No 2; Dvorak, Symphony No 8. FH.

Oct 17, 7.45pm. Philip Jones Brass Ensemble. Monteverdi, Banchieri, Gabrieli, Bourgeois, Kuhnau, McCabe, Bach, EH.

Oct 18, 3pm. Annie Fischer, piano. Beethoven, Sonata in E Op 109; Schumann, Fantasy in C Op 17; Schubert, Four Impromptus D935. *EH*.

Oct 18, 3.15pm. **Segovia.** Programme to be announced. *FH*.

Oct 18, 7.15pm. Chilingirian String Quartet, Patrick Ireland, viola. Haydn, Quartet in C Op 76 No 3 (Emperor); Mozart, Quintet in G minor K516; Schubert, Quartet in D minor (Death & the Maiden). EH.

Oct 18, 7.30pm. London Symphony Orchestra, conductor Abbado; Alfred Brendel, piano. Beethoven, Piano Concerto No 1, Symphony No 2, Piano Concerto No 4. FH.

Oct 19, 8pm. Maurizio Pollini, piano. Beethoven, Sonatas in D minor Op 31 No 2 (Tempest), in C Op 53 (Waldstein); Webern, Variations Op 27; Boulez, Sonata No 2. FH. Oct 20, 7.45pm. Chelsea Opera Group, Orchestra & Chorus, conductor Williams; Lois McDonall, soprano; Kenneth Woollam, tenor. Weber, Oberon (concert performance). EH.

Oct 20, 8pm; Oct 25, 3.15pm. London Philharmonic Orchestra, conductor Tennstedt; Jessye Norman, soprano; Robert Schunk, tenor; Marius Rintzler, bass. Wagner, Siegfried Idyll, Die Walküre Act 1. FH. Oct 21, 5.55pm. Karl Hochreither, organ, Susan Bullock, soprano. Buxtehude, Bach, Brahms, Schönberg, FH.

Oct 21, 8pm. London Philharmonic Orchestra, conductor Maxim Shostakovich; Dmitri Shostakovich, piano. Shostakovich, Piano Concerto No 2, Symphony No 5. FH. Oct 22, 8pm. Philharmonia Orchestra,



Malcolm Williamson: 50th-birthday tribute at Festival Hall (see Introduction).

conductor Leppard; Elisabeth Söderström, soprano. Corelli, Concerto Grosso Op 6 No 2; Tippett, Fantasia Concertante on a Theme of Corelli; Strauss, Closing scene from Capriccio; Tchaikovsky, Tatiana's letter scene from Eugene Onegin; Borodin, Symphony No 2. FH.

Oct 23, 8pm. City of Birmingham Symphony Orchestra, conductor Rattle; John Williams, guitar. Ravel, Ballet, Mother Goose; Rodrigo, Concierto de Aranjuez; Stravinsky, The Rite of Spring. FH.

Oct 24, 8pm. Philharmonia Orchestra, London Choral Society, conductor Rattle; Elise Ross, soprano; Philip Langridge, tenor; Willard White, bass. Rachmaninov, The Bells; Ravel, Daphnis and Chloe. *FH*.

Oct 25, 7.15pm. Johann Strauss Orchestra, Jack Rothstein, director & violin; Ann

James, soprano; Johann Strauss Dancers, Geraldine Stephenson, choreographer. Popular music of the Strauss family, including Tritsch-Tratsch Polka, Tales from the Vienna Woods, Radetzky March. EH.

Oct 25, 7.30pm. Royal Philharmonic Orchestra, Royal Choral Society, conductor Hughes; Cristina Ortiz, piano. Strauss, Till Eulenspiegel; Rachmaninov, Rhapsody on a theme of Paganini; Holst, The Planets. FH. Oct 26, 8pm. Philharmonia Orchestra Bach Choir, conductor Willcocks; Felicity Lott, soprano; Robert Tear, tenor; Stephen Roberts, bass. Britten, War Requiem. FH. Oct 27, 8pm. London Symphony Orchestra, conductor Abbado; Alfred Brendel, piano. Beethoven; Piano Concertos Nos 2 & 3, Symphony No 1. FH.

Oct 28, 5.55pm. Nicholas Danby, organ.

Couperin, Bach, Franck, Vierne, Widor. FH.

Oct 30, 7.45pm. English Chamber Orchestra, conductor Leppard; Richard Stoltzman, clarinet. Mozart, Clarinet Concerto in A K622, Adagio & Fugue in C minor K546, Symphony No 41 (Jupiter).

Oct 30, 8pm. Philharmonia Orchestra, conductor, Haitink. Mahler, Symphony No 7. FH.

WIGMORE HALL

Wigmore St, W1 (935 2141).

Oct 2-28, 7.30pm. Marisa Robles & Friends: 1. Oct 2, 7.30pm. Marisa Robles Harp Ensemble; Cardon, Chopin, Hasselmans, Godefroid. Music for four harps by Handel, Hinner, Robles, Corelli, Tournier, Granados. Harp solos; 2. Oct 28, 7.30pm. Handel, Variations; Mozart, Theme, Variations & Rondo pastorale; Fauré, Impromptu Op 86; Beethoven, Variations on a Swiss Air; Albéniz, Sonata, Malaguena; Naderman, Sonatine No 6; music by Narbaez, Cabezon, Hasselmans, Pierné, Rodrigo, Guridi and Salzedo.

Oct 3, 7.30pm. Nash Ensemble, Anthony Rolfe Johnson, tenor. Mozart, Flute Quartet in D K285; Rachmaninov, Trio élégiaque in D minor Op 9 in memory of Tchaikovsky; Glinka, Rimsky-Korsakov, songs.

Oct 4, 3.30pm. Gordon Fergus-Thompson, piano. Bach/Busoni, Debussy, Chopin, Szymanowski, Liszt, Rachmaninov, Saint-Saëns/Godowsky, Hofmann, Busoni.

Oct 7, 7.30pm. Elly Ameling, soprano, Rudolf Jansen, piano. Gluck, Vivaldi, Giordani, Caplet, Debussy, Mandoline, Wolf, Strauss, arias.

Oct 8, 7.30pm. New London Consort, director Pickett; Catherine Bott, John Potter singers; Tom Finucane, lute; William Hunt, vielle; Philip Pickett, recorder, doucaine & harp. Early 15th-century music including works by Dunstable, Bedyngham, Frye, Ciconia, Dufay, von Wolkenstein.

Oct 9, 7.30pm. Fitzwilliam String Quartet, Carolyn Sparey, viola. Mozart, Quintet in C K515; Bruckner, Quintet in F.

Oct 10, 7.30pm. Elly Ameling, soprano; Rudolf Jansen, piano. Schubert, 18 Songs. Oct 11, 7.30pm. Brenda McDermott, piano. Chopin, The Four Ballades, Sonata in B minor Op 58.

Oct 15, 7.30pm. Ann Mackay, soprano;

Kathron Sturrock, piano. Haines, Humming bird, Phoenix, Lizard (poems by D H Lawrence); Mozart, Schubert, Strauss, Mahler, Reger, Wolf, Walton, Barber, songs.

Oct 17-29. Early Music Centre Festival: 1. Oct 17, 7.30pm. Chiaroscuro, director, Rogers; Jennifer Smith, Patrizia Kwella sopranos; Charles Brett, counter-tenor; Nigel Rogers, tenor; John Potter, David Thomas, basses. Monteverdi, d'India, Marenzio, Priuli, Frescobaldi, Turini, Castello; 2. Oct 18, 7.30pm. City Waites, director Wootton. The English Dancing Master including music by Dowland, d'Urfey, van Eycke; 3. Oct 20, 7.30pm. The Sixteen, director Christophers. Sixteen singers with chamber organ & baroque cello. English sacred choral music by Ramsey, Humfrey, Purcell, Blow; 4. Oct 24, 7.30pm. The English Concert, Trevor Pinnock, director & harpsichord, Simon Standage, violin. Telemann, Concerto Polonois for strings in G; Bach, Violin Concerto in E BWV1042; Handel, Grand Concerto in A Op 6 No 11; Haydn, Harpsichord Concerto in D Op 21; Mozart, Symphony No 29 K201; 5. Oct 27, 7.30pm. Emma Kirkby, soprano; David Thomas, bass; Anthony Rooley, lute. Earth, Fyre, & Aere. Dowland, William & Henry Lawes, Purcell, Caccini, Falconieri, Rossi, Rovetta & Merula, Songs & dialogues; 6. Oct 29, 7.30pm. Sigiswald Kuijken, violin; Barthold Kuijken, flute; Wieland Kuijken, viola da gamba; Robert Kohnen, harpsichord. Couperin, Trio sonata La pucelle; J. S. Bach, Viola da gamba Sonata No 2 in D BWV 1028, Trio Sonata in G BWV525; C. P. E. Bach, Trio Sonata in G, Rameau, 5th Concert from Pièces de clavecin en concert; Telemann, Two Flute Fantasias.

Oct 21, 7.30pm. Robert White, tenor; Graham Johnson, piano. Schubert, Bartók, Foster, & traditional English songs.

Oct 25, 3.30pm. John Henry, harpsichord. Froberger, 2 Toccatas, Suite No 2; Bach, Partita No 3 in A minor; Couperin, Les fastes de la grande et ancienne Ménéstrandise; D'Anglebert, Suite in G minor; Rameau, Suite in D minor/D major. Oct 31, 7.30pm. The Songmakers' Almanac, Jennifer Smith, soprano; Sarah Walker, mezzo-soprano; Richard Jackson, baritone; Graham Johnson, piano; Emmanuel Chabrier—a celebration.

POPULAR MUSIC



Cleo Laine: Chichester and One More Day. Herman starred in a musical retrospective of

CLEO LAINE is a singer for all seasons. Her warm, smoky and flexible voice with its remarkable range can illumine the melodies of Sondheim or Ellington, the words of Shakespeare or Spike Milligan, breakneck jazz or down-home blues.

But she has never before produced a "concept" album quite like "One More Day" (Sepia). Love is the subject as she explores a fictional cycle in a woman's life, mixing gentle romanticism with tougher, darker emotions. This ambitious and bitter-sweet series of songs by Daryl Runswick (music) and Kerry Crabbe (lyrics) is variable in quality, but it draws a splendid performance from Miss Laine. The feeling is intense and her diction as bright and clear as always. Inventive orchestrations for big band and strings feature Tony Coe on sax and clarinet.

Cleo and John Dankworth provide the Sunday finale this month at the Chichester Jazz Festival in the Festival Theatre, whose programme (October 21-25) has an intriguing list of artists including Sonny Rollins, George Shearing, a Louis Armstrong tribute band (with Peanuts Hucko) and Mel Tormé with the Maynard Ferguson Band. For an event which began in 1978, when Woody Herman starred in a musical retrospective of

his career, Chichester has brilliantly established its festival personality.

October is traditionally a crowded month for tours and visits. Rock outfits like Hawkwind, Sad Café and Saxon are scheduled to stomp through major towns in Britain this month. Country-and-Western emperor Johnny Cash highlights his eight-concert visit with a show at the Royal Albert Hall, London (October 20).

You will not, sadly, be enjoying Benny Goodman's jazz at Aldeburgh (October 4) if you're ticketless; it sold out months ago. But you should still be able to catch the last few days of the majestic Earl Hines at Ronnie Scott's Club, 7 Frith St, W1 (439 0747) until October 3 or the Red Norvo-Tal Farlow trio at the Pizza Express, 10 Dean St, W1 (439 8722 on October I, and then in Scotland).

Note, too, the first album in years by Miles Davis ("The Man With the Horn", CBS). It gives many glimpses of an unpredictable genius in unforgettable form. It is a mixed experience, this Teo Maceroproduced record, but there are enough stunning passages from Miles's muted trumpet to confirm that his introspective and surprising lyricism remains unchallenged in jazz.

DEREK JEWELL

Events

Oct 4, 7.30pm. George Melly with John Chiltern's Feetwarmers. Lyric, King St, W6 (741 2311).

Oct 5-10, Mon-Thurs 8pm, Fri & Sat 6.30pm & 9.15pm. Andy Williams. Dominion, Tottenham Court Rd, W1 (580 9562).

Oct 10, 7.30pm, Sad Café. Hammersmith Odeon, Queen Caroline St, W6 (748 4081). Oct 17, 18, 8pm. Sheena Easton in concert. Dominion.

Oct 20, 6.30pm & 9pm. The Johnny Cash Show. Albert Hall, Kensington Gore, SW7 (589 8212).

Oct 21, 22, 8pm. Hawkwind. Hammersmith Odeon.

Oct 24, 25, 8pm. Saxon. Hammersmith Odeon.

Oct 26-31, 7.30pm. Camden Jazz Week, sponsored by Dickie Dirts, the jeans & casual clothes company. Music by the Otis Rush Blues Band (Oct 27), the George Coleman Octet (Oct 29), Chris McGregor's Brotherhood of Breath & many others. The Roundhouse, Chalk Farm Rd, NW1 (267 2564).

Oct 30 & 31, 8pm. The Shadows. Dominion.

BALLET URSULA ROBERTSHAW

Isadora returns...improving The Place... and the dancers on the fringe.

THE ROYAL BALLET's season opens at Covent Garden on October 10 with a revival of Isadora. The ballet had a hostile critical reception in the United States, where it was shown in the course of RB's seven-week tour of North America, but it was much more favourably received in Canada. By the time it had reached Toronto, MacMillan had succeeded in cutting 25 minutes from the work, mainly from Act II. He has done further pruning and tightening since and it should now be a far crisper, more economical piece.

☐ The third Dance Umbrella takes place at four venues in London from October 8 until November (see below) and eight regional centres. The companies come this year from the US, Canada, France, Holland, Japan and Sweden as well as Britain.

☐ Contemporary Dance Trust has been awarded £105,000 by the DoE under its Urban Aid programme. The money will be used to carry out improvements at The Place, London Contemporary Dance's home base.



Kenneth MacMillan: reviving Isadora.

ROYAL BALLET

Covent Garden, (240 1066 cc 836 6903). Isadora, choreography MacMillan, music Rodney Bennett. With Park, Oct 10, 21; Conley, Oct 14; Chadwick, Oct 17, 2pm.

Quadruple bill, Oct 23, 29, 31, 2pm & 7.30pm: Serenade, choreography Balanchine, music Tchaikovsky; Dances of Albion, choreography Tetley, music Britten; with Collier, Whitten, Eagling, Jefferies, Oct 23, 29, 31, 7.30pm; with Penney, Brind, Hosking, Batchelor, Oct 31, 2pm; Hamlet, choreography Helpmann, music Tchaikovsky; with Dowell, Oct 23, 29, 31, 7.30pm; with Wall, Oct 31, 2pm; The Concert, choreography Robbins, music Chopin; with Coleman, Derman.

KABUKI

Sadler's Wells Theatre, Rosebery Ave, EC1 (837 1672 CC 278 1871 or 837 7505).

Renjishi, Shunkan. Oct 19-24.

NORTHERN BALLET THEATRE

Sadler's Wells Theatre (see above).

The Nutcracker, choreography Prokovsky, music Tchaikovsky. Oct 26-29. A Midsummer Night's Dream, choreography de Warren, music Mendelssohn, Oct 30-31,

SYDNEY DANCE COMPANY

Sadler's Wells Theatre (see above).

Poppy, Daphnis & Chloe/Viridian/ Dialogues, Sheherazade/Sequenza VII/ One/Eclipse/3rd Conversation/An Evening part 3. All choreography by Graeme Murphy. Sept 29-Oct 10.

DANCE UMBRELLA 81

Postal & telephone bookings, 437 2615, Tues-Sat 10am-6pm. Postal bookings, Dance Umbrella, 10 Greek St, W1. At The Place, Duke's Rd, WC1 (387 1061). Oct 8-10. Jane Dudley Dancers. Oct 16-18. Wind Witches.

Oct 23, 24. Inge Lonnroth, Tom Jobe.

Oct 25. Ruth Barnes, Tom Jobe. At Riverside Studios, Crisp Rd, Hammersmith, W6 (748 3354).

Oct 13, 14, 25. Charles Moulton & Co.

Oct 15, 16. Anthony van Laast.

Oct 16-18. Caroline Marcadé & Dominique

Oct 18 Dance Theatre London.

Oct 20, 21. Karole Armitage & Company.

Oct 21. Nin Dance Company.

Oct 22, 23. Maedée Dyprès.

Oct 23-25. Le Groupe de la Place Royale.

Oct 27, 28. EMMA Dance Company.

Oct 28, 29. Cycles Dance Company.

Oct 30, 31. Mantis Dance Company,

Dancework.

At ICA, The Mall, SW1 (930 0493).

Oct 20-22. Bill T. Jones & Arnie Zane.

Oct 22, 23. Junko Kikuchi.

Oct 24, 25. Ian Spink Group.

Oct 27, 28. Rosemary Butcher Dance Co.

Oct 29, 30, 31. Molissa Fenley.

Oct 30, 31. Laurie Booth.

Out of town

BALLET RAMBERT

Ghost Dances, Bruce; Dancing Day, Bruce; New work, Alston; The Rite of Spring, Alston; Lonely Town, Lonely Street, North; Unsuitable Case, Owen; Dark Elegies,

Theatre Royal, Newcastle. Oct 6-10. Grand Theatre, Leeds. Oct 13-17.

Apollo, Oxford. Oct 20-24.

LONDON FESTIVAL BALLET

Rosalinda, Sanguine Fan/The Storm, New Prokovsky work.

Theatre Royal, Norwich. Oct 12-17.

Theatre Royal, Nottingham. Oct 19-24.

Grand Theatre, Leeds. Oct 26-31.

LONDON FESTIVAL BALLET, splinter

Summer Solstice, choreography Field, music Field; The Storm, choreography Prokovsky, music Shostakovich; Three Preludes, choreography Stevenson, music Rachmaninoff; Ibertissement, choreography Pink, music, Ibert.

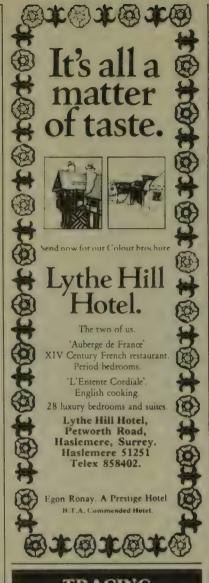
Borough Hall, Stafford. Oct 2-3.

Parc & Dare Hall, Treorchy. Oct 6-7.

The Maltings, Snape. Oct 9-10.

SADLER'S WELLS ROYAL BALLET The Big Top, Higher Home Park, Plymouth. Advance booking Plymouth Show Booking Office, Civic Centre, Royal Parade, Plymouth (0752 624847, CC).

The Taming of the Shrew, Sinfonietta/ The Two Pigeons, Papillon, Les Rendezvous/Three Pictures/Pineapple Poll. Until Oct 10.



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OPERAMARGARET DAVIES

One Castor et Pollux... ENO's Louise...
book for Baker... and who's on tour.

THE ENGLISH BACH FESTIVAL will give a single performance of Rameau's Castor et Pollux at the Royal Opera House on October 11. It will be conducted by Charles Farncombe, produced by Tom Hawkes and the costumes by Terence Emery will be based on Boquet's designs for the original 18th-century production. The title roles will be sung by Peter Jeffes and Ian Caddy. The production will subsequently be seen in Monte Carlo and Paris.

Booking opens on October 10 for the first Covent Garden production of the French version of Gluck's Alceste in which Janet Baker will make her farewell opera performances at the Royal Opera House. She will be singing the title role for the first time. The opera will be conducted by Charles Mackerras and produced by John Copley. Performances run from November 26 to December 15.

☐ English National Opera's new production of *Louise* by Gustave Charpentier opens on October 28. The leading roles in this story of romantic love set in Paris at the turn of the century will be sung by Valerie Masterson and John Treleaven. The conductor will be Sylvain Cambreling, who made his debut at Glyndebourne this summer, and Colin Graham will produce.



Original Boquet design for 1754 Castor et Pollux (see introduction above).

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161 CC 240 5258).

The Merry Widow, conductor Vivienne, with Penelope Mackay as Hanna Glawari, Geoffrey Pogson as Count Danilo. Oct.

The Seraglio, conductor Barlow, with Suzanne Murphy as Constanza, Henry Howell as Belmonte, Marilyn Hill Smith as Blonda, Terry Jenkins as Pedrillo. Oct 2, 8.

Otello, conductor Elder, new production by Jonathan Miller, with Charles Craig as Otello, Rosalind Plowright as Desdemona, Neil Howlett as Iago. Oct 3, 6, 9, 14, 21, 24. Fidelio, conductor Lockhart, with Linda Esther Gray as Leonore, Kenneth Woollam as Florestan, Malcolm Donnelly as Pizarro, Dennis Wicks as Rocco, Patricia O'Neill as Marzelline, Alan Woodrow as Jacquino. Oct 7, 10, 13, 16, 23, 29.

Cosi fan tutte, conductor Robinson, with Felicity Lott as Fiordiligi, Cynthia Buchan as Dorabella, Anthony Rolfe Johnson as Ferrando, Alan Opie as Guglielmo, Meryl Drower as Despina. Oct 15, 17, 22, 27, 30.

ROYAL OPERA

Covent Garden, WC2 (240 1066 cc 836 6903).

Samson et Dalila, conductor C. Davis, new production by Elijah Moshinsky, designed by Sidney Nolan, with Jon Vickers as Samson, Shirley Verrett as Dalila. Oct 1, 3, 6, 9, 12, 15, 17.

Arabella, conductor Pritchard, with Kiri Te

Kanawa as Arabella, Ingvar Wixell as Mandryka, Sona Ghazarian as Zdenka, Dennis O'Neill as Matteo. Oct 8, 13, 16, 19, 22.

Simon Boccanegra, conductor Conlon, with Sherrill Milnes as Boccanegra, Leona Mitchell as Amelia, Veriano Luchetti as Gabriele Adorno, Gwynne Howell as Fiesco. Oct 20, 24, 27, 30.

Out of town

GLYNDEBOURNE TOURING OPERA Le nozze di Figaro, Falstaff, A Midsummer Night's Dream.

New Theatre, Oxford (0865 44544 CC).

Theatre Royal, Nottingham (0602 42328 CC). Oct 13-17.

Gaumont, Southampton (0703 29772 CC).

Palace, Manchester (061-236 9922 CC). Oct 27-31.

OPERA NORTH

Carmen, Macbeth, Hansel and Gretel. Theatre Royal, Norwich (0603 28205 CC).

Sept 28-Oct 3. Palace, Manchester (061-236 9922 CC). Oct 6-17.

SCOTTISH OPERA

The Beggar's Opera, Die Fledermaus.

Theatre Royal, Glasgow (041 332 6431 CC). Oct 7-31.

WELSH NATIONAL OPERA

Madam Butterfly, Fidelio, The Barber of Seville, The Cunning Little Vixen.

Hippodrome, Bristol (0272 299444 CC 0272 213 362) Sept 29-Oct 3.

Fidelio, Madam Butterfly.

Grand Theatre, Swansea (0792 55141 CC). Oct 7-10.

Highlight performance.

David Garrick, who stayed in Buxton "and never was more merry or in higher spirits in my life", inspired the choice of Cimarosa's Il matrimonio segreto for this year's festival opera—he was joint author with Colman of the play The Clandestine Marriage on which the Italian libretto was based. For his well paced, taut production, Malcolm Fraser made a new English translation and, with the help of Peter Rice's neat, four-room set, transferred the action back to England. Cimarosa's music provides well crafted numbers for the six characters, who are little more than two-dimensional, but Fraser's invention brought them to life. Anthony Hose conducted a stylish performance. Renato Capecchi headed the cast as Geronimo, with Lesley Garrett as the vivacious Carolina.

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LONDON MISCELLANY

MIRANDA MADGE

Events you might otherwise miss... poetry... parades... festivals and charity shows... the royal month... what's on for children... and what's in Part II of Briefing.

HAROLD PINTER and Christopher Hampton combine their talents with a | star-studded line-up of performers on October 4 in a programme of poetry and prose readings on behalf of PEN's (Poets and Playwrights, Editors and Essayists, and Novelists) Writers in Prison Fund. Another entertaining way of supporting a good cause is the Orcshun on October 29 in aid of dyslexia. There is a cat show, a flower show, a video show, even a honey show.

☐ Royalty are back in the public eye after their summer break, with Princess Margaret and Princess Anne most in evidence in London. Princess Anne becomes Chancellor of London University on October 13.

☐ Children can enjoy Punch & Judy at St Paul's, Covent Garden on October 10 and a sale of old comics on October 17—both of which should prove entertaining to adults, too. The Thames Barge Sailing Club have open days on October 18 & 19 and the Kew Bridge pumping engines are on show every weekend of the month.

Until Oct 9, Mon-Fri, 10am-4.30pm. British Book Design & Production. Exhibition of 40 books ranging from a 50p Ladybird to a £3,000 reprint of Anatomical Studies by Leonardo da Vinci. The British Printing Industries Federation, 11 Bedford Row, WC1 (242 6904).

Oct 1 (& Tues & Thurs evenings throughout the month), 6.10pm. A second season of films made in London during the 30s & 40s: Oct 1, Brighton Rock; Oct 6, Dr Syn; Oct 8, A Girl Must Live; Oct 13, Friday the Thirteenth; Oct 15, Lorna Doone; Oct 20, Number Seventeen; Oct 22, Sanders of the River; Oct 27, Old Bones of the River; Oct 29, The Frozen Limits. Museum of London, London Wall, EC2 (600 3699). £1.

Oct 1-31, Mon-Fri, 9.30am-5.30pm. Postal History of the Falkland Islands, 1870-1940. Stanley Gibbons Gallery, 399 Strand, WC2. Oct 1-3, 10am-6pm. London Early Musical Instruments Exhibition. Your chance to see what shawms, crumhorns & viols look like, & even to try them out. This biennial event also includes concerts on some of the instruments on show. RHS New Hall, Greycoat St, SW1.£1.20, students & OAPs 80p.

Oct 2-17, Mon-Fri, 10am-5pm. Exhibition of 400 French language children's books, chosen by French publishers as a crosssection of what French children currently read. The National Book League, Book House, 45 East Hill, SW18.

Oct 3, noon-5.30pm. Long-haired Cat Show. Chelsea Old Town Hall, Kings Rd, SW3, £1, children 50n.

Oct 4, 3pm. Pearly Harvest Festival. The

traditional cockney costermongers attend the service in their raiment covered with pearl buttons. St Martin-in-the-Fields



Pearly kings and queens turn out.

Oct 4, 7.30pm. The Night of the Day of the Imprisoned Writer. An evening of readings of poetry & prose on the themes of imprisonment & freedom of speech. Harold Pinter directs & Christopher Hampton has chosen words from writers including Athol Fugard, Tom Stoppard, Dostoevsky & Casanova. Among those taking part are Alan Bates, Judi Dench, Felicity Kendal, Sir John Gielgud, Simon Callow & Dorothy Tutin. In aid of PEN's Writers In Prison Fund. Duke

of York's Theatre, St Martin's Lane, WC2 | 8.30pm, Thurs 10am-8.30pm, Fri 10am-(836 5122).

Oct 6, 7. Royal Horticultural Society Flower Show. Displays of fruit & vegetables & entries for three competitions organized by the Alpine Garden Society, the British National Carnation Society & the Japan Society of London. RHS Halls, Vincent Sq. SW1. Tues 11am-6pm, 70p, Wed 10am-5pm, 50p.

Oct 8, 7.15pm. Vernon Scannell, guest poet of Matchlight: British Poetry Today. The Orangery, Holland Park off Kensington High St, W8. Tickets £1.50, students & OAPs £1 (352 7409).

Oct 10, 11. International Map Collectors' Annual Symposium & Map Fair at the Grosvenor Hotel, Victoria. Symposium (Sat) 11am-5pm, £2.50, Fair (Sun) 11am-5pm, free. (Information, 346 9539).

Oct 11, 11am. Harvest of the Sea Thanksgiving Service. Merchants of Billingsgate contribute a display of fish, on show in the vestibule, which is then sent to Church Army hostels for the aged. Aldermen & Common Councilmen of the ward attend in state. St Mary-at-Hill, Lovat Lane, EC4.

Oct 13, 6pm. Arnold Wesker talks about his new play Caritas. Cottesloe, National Theatre, South Bank, SE1 (928 2252, CC 928 5933).

Oct 14-Nov 29. Vincent Novello, an exhibition to mark the bicentenary of his birth & illustrate the history of the Novello Company. Riverside Terrace, Festival Hall, SE1. Open to ticket holders of South Bank concert halls. Oct 16-18. The Video Show, includes video games, camera & sound equipment & teletext. West Centre Hotel, Lillie Rd, SW6. Fri 4-8pm, Sat 10am-6pm, Sun 10am-5pm. £1, children under 14 free if accompanied by an

Oct 18, 10.30am. Trafalgar Day parade. Marines & sea cadets assemble on Horseguards Parade and march to Nelson's Column for a service commemorating the 176th anniversary of the Battle of Trafalgar & the death of the Admiral.

Oct 21, 4pm. An offering of tea by Soshitsu Sen, 15th Grand Master of the Urasenke School. St James's, Piccadilly, W1 (734

Oct 21-23. National Honey Show. You can see & buy hives, honey, candles & inventions. Caxton Hall, Caxton St, SW1, Wed 26pm. 70p, children 20p.

Oct 21-31. Motorfair. As well as the dealers' stands there will be a Christie's auction, a fashion show & an area for children with dodgems, models & toys. Earls Court, Warwick Rd, SW5. 10am-8pm, Oct 25 & Oct 31 only until 6pm. Oct 21, £5, from then on £2.

Oct 26-Nov 8. Craft skills, demonstrations by people engaged in City & Guilds courses. Skills as various as micro plasma welding, wigmaking, brickwork, arboriculture, glassblowing, saddlery cutting & handstitching. Science Museum, Exhibition Rd, SW7. Mon-Sat, 10am-6pm, Sun, 2.30-6pm.

Oct 27, 5.45pm. Open forum on the production of Molière's The Hypochondriac with the director, Michael Bogdanov, & members of the cast. Olivier, National Theatre.

Oct 29, 6pm. "Oreshun", in aid of Britain's dyslexics. Frank Delaney will auction contemporary books signed by the authors & celebrity guests will auction individual lots. Champagne 6pm, "Orcshun" 7-8.30pm. Stationers' Hall, Ludgate Hill, EC4. Tickets £5 for one or two persons from Mrs Wendy Fisher, the Dyslexia Institute, 133 Gresham Rd, Staines, or £3 on the night.

Oct 30, 31, 9am-5pm. The London Animal Championship Show. Includes poultry, rabbits, mice, rats & gerbils. Alexandra Palace, N22 (444 7203). £1.30, children & OAPs 75p.

Oct 30, 31. Performing Arts Book Fair. Books, playbills, prints, film stills, autographs, music & other ephemera connected with all aspects of entertainment. National Theatre Foyer, South Bank, SE1, Fri, 3-9pm, Sat 10am-8pm.

Oct 31. Fireworks. The lighting of two bonfires, at 6.30pm & 8.30pm, will be followed by firework displays. Between shows, at 7.45pm, Nick Janson, the man of 1,000 escapes, will perform feats of daring on a crane. Wimbledon Park, Revelstoke Rd, SW18.50p, OAPs & under-5s free.

Oct 31. British Heart Foundation 11th annual sponsored swim. Sponsor forms from the Sports Centre, Crystal Palace, National Sports Centre, Ledrington Rd, SE19 (778 0131) or British Heart Foundation, Mrs Gwen Martyn, Langhorne Hospital, Langhorne Rd, Leytonstone, E11 (539



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The Centaur: go aboard sailing barges at Greenwich on October 18 or 19 (see Children).

ROYALTY

Oct 1. Princess Margaret, as President of the Invalid Children's Aid Association, opens the South London Centre in Palace Rd,

Oct 12. Princess Margaret attends a fashion show by Loewe at the Guildhall in aid of Barnardo's, of which she is President.

Oct 13. Princess Anne is installed as Chancellor of the University of London.

Oct 14. Princess Anne opens the Fourth World Congress for Cervical Pathology & Colposcopy at Kensington Town Hall.

Oct 15. Princess Anne, as President of the Save the Children Fund, attends the Branches Conference & Annual Public Meeting of the Fund at the Queen Elizabeth Hall & the Festival Hall.

Oct 20. Princess Anne visits the Sixth National Spastics Gymkhana at the Royal Mews.

Oct 22. Princess Margaret dines with the Master & Warden of the Worshipful Company of Haberdashers at Haberdashers' Hall, Staining Lane.

Oct 26. Princess Margaret, Master of the Bench, dines at Lincoln's Inn.

Oct 26. Princess Anne opens the Snaffles Exhibition organized by the British Sporting Art Trust at the Alpine Gallery, South Audley St, & attends The Women of the Year Luncheon at the Savoy Hotel.

Oct 27. Princess Margaret presents the 1981 Carpenters' Award at Carpenters' Hall.

Oct 29. Queen Elizabeth The Queen Mother attends a Reception given by the National Association of Youth Clubs at St James's Palace.

Oct 30. Princess Anne, as President of the Save the Children Fund, attends the Tesco Dinner at Grosvenor House.

FOR CHILDREN

Oct 3 & Sats, throughout October. The Arabian Nights, for 7-12-year-olds. Polka Children's Theatre, 240 Broadway, SW19 (543 4888). 2 & 5pm. Oct 27-30 11am & 2.30pm.

Oct 4, 2.45pm. The story of the bagpipes. Michael & Doreen Muskett present 16 different versions of the instrument from 12 countries. Purcell Room, South Bank, SE1 (928 3191).

Oct 10, 11am-5pm. Punch & Judy Fellowship Festival. St Paul's portico, Covent Gar-

Oct 13-17. The Ideal Gnome Exhibition, a new play by David Wood presented by the Whirligig Theatre. Sadler's Wells Theatre, Rosebery Ave, EC1 (278 6563). Tues-Thurs 10.30am & 2pm, Fri 10.30am & Sat 2pm &

Oct 17, 12-5pm. Comic mart, sale of Superman, Flash Gordon and other old comics. Central Hall, Storey's Gate, SW1 (240 3017).

Oct 17, 3pm. Toni Arthur's Music Box. Toni & David Arthur with songs, dances, toys & games. Queen Elizabeth Hall, South Bank, SE1 (928 3191).

Oct 18, 2.45pm. Tinderbox. David Moses & David Ramm with guitar, bouzouki, synthesizer, treble-viol harpsichord & other instruments tell stories for the under-9s. Purcell Room.

Oct 18, 19, 10am-5pm. Thames Barge Sailing Club open day. Go aboard barges berthed alongside Greenwich pier to see original maps & plans or buy a tee-shirt. Adults 20p, children 10p.

Oct 24, 11am. Ernest Read Concert. The London Mozart Players perform Handel's "Water Music" & "The Arrival of the Queen of Sheba" & also music by Bach, Gay & Clarke. Festival Hall, South Bank, SE1 (928

Oct 20-24. Rainbow Riddles. Puppets reveal some of the mysteries of the Rainbow, for 5-7-year-olds. The Molecule Club, Mermaid Theatre, Puddle Dock, EC4 (236 9521). 10.30am & 2pm, 85p for all.

Oct 25, 3.15pm. Gerard & Jean. Concert for children & parents including Puss in Boots, A Collection of Bears & The Ice Cream Man. Music by Beethoven, Stravinsky, Bartok, Shostakovich, Coates & Leslie Phillips.

Continuing

Kew Bridge Engines. Pumping station with

five huge steam-driven water pumping engines in working order & displays of traction engines & other exhibits. Sat & Sun, Ham-5pm. Kew Bridge Pumping Station, Kew Bridge Rd, Brentford, Middx (568 4757). £1, children & OAPs 50p.

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THE ILLUSTRATED LONDON

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Changes in the Government

















Top: Norman Tebbit, Employment Secretary; Nigel Lawson, Energy Secretary; Lady Young, Chancellor of the Duchy of Lancaster and Leader of the House of Lords; Cecil Parkinson, Chairman of the Conservative Party. Above: Sir Ian Gilmour, formerly Lord Privy Seal; Mark Carlisle, formerly Education Secretary; Lord Soames, formerly Leader of the House of Lords; Lord Thorneycroft, formerly Chairman of the Conservative Party.

The government changes announced by the Prime Minister on September 14 were more substantial than significant. Their implication clearly was that Mrs Thatcher intends to make no momentous changes of policy during the second half of her first term of office, and particularly not in the economic field. All the main supporters of the Government's present monetarist policies have been retained in the Cabinet, and their ranks were strengthened with the promotion of Nigel Lawson, who was appointed Secretary of State for Energy, of Norman Tebbit (Secretary of State for Employment), and of Lady Young (Chancellor of the Duchy of Lancaster and Leader of the House of Lords).

The three Ministers sacked—Lord Soames (who was Lord President of the Council and Leader in the Lords), Sir Ian Gilmour (Lord Privy Seal and Deputy Foreign Secretary), and Mark Carlisle (Secretary of State for Education and Science)—all qualified in current political terminology as wets, meaning not just that they questioned current economic policies but reflected uncertainty and were on occasion uncomfortably critical. It is unfair to the Prime Minister to suggest, as some have done, that she will only tolerate vesmen around her. Mrs Thatcher has never lacked the courage of her convictions nor been hesitant in defending them in any public or private forum, and there are still a good many recognized dissentients in the Cabinet. But she has evidently concluded that there

was a need for a more coherent and convinced leadership, and that this could only come from a more united Cabinet.

Other changes also seemed to reflect the determination to cut out or control the rising damp of uncertainty wherever it was seen to be taking hold, though one change in particular could prove more significant. James Prior, a popular Minister with a good deal of support within the party and at times a formidable critic of some economic policies, was replaced as Secretary of State for Employment by Norman Tebbit, who will no doubt be charged with the responsibility for bringing in further legislation to control the power of the trade unions, which Mr Prior was reluctant to do. But Mr Prior's well-publicized reluctance to leave his job at Employment and with it an active and, as he would see it, restraining or moderating role in the creation of economic policies, has tended to mask the importance of the job he has been persuaded to take—that of Secretary of State for Northern Ireland. This is not, or should not be, a sidetrack. Northern Ireland remains perhaps the most daunting and challenging problem to be resolved, and if Mr Prior can succeed in making progress where so many others have failed he will have no cause to regret his decision to accept the post. The Prime Minister has indicated that further initiatives are to be taken, and it is possible that in Mr Prior she has found the right man to open doors that have remained so resolutely closed.

The new Cabinet

Following the changes announced on September 14 the full Cabinet is as follows:

Prime Minister Home Secretary Lord Chancellor Foreign Secretary Chancellor of the Exchequer Secretary of State for Education and Science Lord President of the Council & Leader of the Commons Secretary of State for Northern Ireland **Defence Secretary** Minister of Agriculture, Fisheries and Food Secretary of State for the Environment Secretary of State for Scotland Secretary of State for Wales Lordy Privy Seal Secretary of State for Industry Secretary of State for Trade Secretary of State for Transport Secretary of State for Social Chief Secretary to the Treasury Chancellor of the Duchy of

Lancaster & Leader of the House

Secretary of State for Energy

Secretary of State for

Employment

of Lords

Lord Hailsham Lord Carrington Sir Geoffrey Howe Sir Keith Joseph

Margaret Thatcher

William Whitelaw

Francis Pym

James Prior

John Nott Peter Walker

Michael Heseltine

George Younger Nicholas Edwards **Humphrey Atkins** Patrick Jenkin John Biffen David Howell Norman Fowler

Leon Brittan Lady Young

Nigel Lawson Norman Tebbit

Mr Cecil Parkinson, who is Paymaster General and Chairman of the Conservative Party, will attend meetings although he is not a member of the Cabinet.

Wednesday, August 19

During naval exercises, American fighters shot down two Russian-built Libyan Sukhoi jets over the disputed waters of the Gulf of Sidra.

In Poland the Solidarity free trade union organized a two-day national printers' strike in demand of fairer treatment by the media.

South African police raided an illegal squatters' camp in the black township of Nyanga, near Cape Town, and arrested its 2,000 occupants. They were taken to the Transkei, resulting in protests from that region's leader at its being used as a "dumping ground". On August 26 800 more black squatters were arrested in Nyanga, and a further 75 in the village of Touwsriver as they tried to return to Cape Town.

The Soviet Union expelled the British Cultural Attaché in Moscow, John Gordon.

Sebastian Coe, of Great Britain, regained his world mile record from Steve Ovett in Zurich with a time of minutes 48.53 seconds. On August 26 Ovett took it back again in Koblenz with 3 minutes 48.40 seconds; and 48 hours later Coe broke the record for the third time in Brussels with 3 minutes 47.33 seconds.

Thursday, August 20

A tenth hunger-striker, Michael Devine, 27, died in the Maze prison having refused food for 60 days. Patrick Another hunger-striker. McGeown, was given emergency treatment at his parents' request.

Rail union leaders accepted an agreement under which an 11 per cent rise recommended by a pay tribunal would be paid at once plus 3 per cent to be paid in January. The strike planned for August 31 was called off.

In the Fermanagh and South Tyrone by-election, occasioned by the death of hunger-striker Bobby Sands. Owen Carron, a supporter of the Provisional IRA and the H-block campaign. was elected with a majority of 2,230 over the Official Unionist candidate.



Jessie Matthews, musical comedy star of the inter-war years and radio's Mrs Dale of Mrs Dale's Diary, died aged

Friday, August 21

Britain's inflation rate fell to 10.9 per

Saturday, August 22

A Taiwanese Boeing 737 airliner exploded in mid-air after taking off from Taipei, killing all 110 people on board.

Julian Nott, 37, became the first person to cross the English Channel in a solar-powered balloon. He took 75 minutes to cross from South Barham, near Canterbury, to St Ingelvert, near Calais

Sunday, August 23

Typhoon Thad sweeping across northeast Asia killed 14 people in Japan; 19 were reported missing, 14,000 were

made homeless and large areas in central and northern Japan were flooded. Monday, August 24

An Anglo-American agreement build more than 400 advanced VTOL aircraft for the RAF and the United States Marine Corps was completed after two years of negotiations. The deal is worth between £1,000 million and £2,000 million to Britain's aircraft

President Reagan notified Congress of his intention to sell \$8.5 billion worth of armaments to Saudi Arabia, including five advance warning surveillance aircraft (Awacs).

Mark Chapman, 26, was jailed for 20 years to life for killing John Lennon on December 9, 1980.

Tuesday, August 25

Unemployment in the United Kingdom rose to 2,940,000 or one in eight of the workforce-just below the highest figure ever recorded, in January, 1933.

Voyager 2, at its closest approach to Saturn, sent back pictures of the planet's moons.

Angola appealed to the United Nations, claiming continued armed incursions and air strikes by South Africa. The South African Prime Minister claimed next day that they were part of follow-up operations against terrorists. They reported 450 casualties among the opposing Angolan forces, including Soviet personnel.

The Afghan government announced itself ready to involve the United Nations in its search for a political settlement with the Soviet Union, Iran and Pakistan

Wednesday, August 26

The Contempt of Court Act, 1981, incorporating the "strict liability" rule, which means that conduct can be treated as contempt of court even if there is no intention to interfere with the course of justice, came into effect.

The King George V, a 985 ton Clyde steamer that took part in the Dunkirk evacuation and was used to ferry Churchill in 1945, was destroyed by fire in dry dock at Cardiff, where she was being refitted as a floating restaurant.

The seven-nation Organization of African Unity agreed in Nairobi on a programme for a ceasefire in the Western Sahara and a referendum among the inhabitants of the former Spanish colony. Fighting continued between Morocco and the Algerianbacked Polisario Front.

The Royal Canadian Mounted Police was divested of its security role after a royal commission found its security branch had engaged in illegal activities. Domestic intelligence was to be taken over by a new civilian service.

Thursday, August 27

Coventry ratepayers in a referendum voted by eight to one that the Labourcontrolled city council should cut its spending rather than increase rates by more than 30 per cent. Only about 30 per cent of the electorate voted.

The Home Secretary, William Whitelaw, banned all marches in the Metropolitan Police area except those of an educational, ceremonial, religious or festive character until September 28. Friday, August 28

British Leyland announced a loss of £225.8 million for the first six months of 1981

Saturday, August 29 A 20-year-old student, Paul Salmon, slashed Bryan Organ's portrait of the Princess of Wales in the National Portrait Gallery.

Arab terrorists opened fire in a crowded synagogue in Vienna, killing two people and wounding 19.

In Wellington, New Zealand, police and about 7,000 demonstrators clashed during violent protests against

the South African Springboks' rugby tour: 28 protesters were injured and 28 arrested.

28 yachts left Portsmouth at the start of the 26,000-mile Whitbread Round the World Yacht Race. The leaders were expected back in March or April, 1982.

Sunday, August 30

President Muhammad Ali Rajai and Prime Minister Muhammad Javad Bahonar of Iran were among five killed in a bomb explosion in the Prime Minister's office in Teheran. A wave of executions and arrests followed.

In Poland the price of bread and cereals trebled.

The French Foreign Minister, Claude Cheysson, met Yassir Arafat, leader of the Palestine Liberation Organization, in Beirut for a 50-minute talk

Monday, August 31

The two manual rail unions, the National Union of Railwaymen and the Associated Society of Engineers and Firemen, announced the formation of a joint body to consider policy, negotiations and matters of dispute with British Rail and London Transport.

of "mods" rampaged Gangs through Brighton after a night of violence in which firebombs were thrown, cars were stoned and a seafront miniature railway was burnt to the ground.

A bomb damaged the nerve centre of United States and Nato central European air force operations, at Ramstein, West Germany, injuring 20 people. The next day fire broke out in the Frankfurt offices of the South Hesse association of the Social Democratic Party, and several cars were set on fire at an estate for American service families at Wiesbaden.

Tuesday, September 1

President David Dacko of the Central African Republic was ousted in a bloodless coup by the Army two years after he overthrew his uncle, Emperor Jean-Bedel Bokassa.



Princess Margaret arrived in Swaziland to represent the Queen at the diamond jubilee celebrations for King Sobhuza

Fiona Brothers, 27, set a new women's powerboat speed record of 116.279 mph at the National Watersports Centre, Nottingham.

England drew with Australia in the sixth and final Test match at the Oval.

Albert Speer, Hitler's Minister of Industrial Production, died while in Britain for a BBC interview, aged 76. Wednesday, September 2

In a UN Security Council resolution condemning South Africa's operations in Angola, the United States used the veto. France supported the resolution, Great Britain abstained.

The Rembrandt portrait of Jacob de Gheyn III, stolen from Dulwich Picture Gallery on August 14, was recovered unharmed in Kensington. Three men were arrested and a fourth held at

The Iranian Parliament approved

the appointment of Ayatollah Muhammad Reza Mahdavi Kani as Prime Minister

Thursday, September 3

The Secretary of State for the Environment, Michael Heseltine, announced the Government would withhold £300 million in local authority grants because council hudgets had exceeded targets set: revised budgets in some cases had shown increased, not reduced, spending.



The new British jet airliner, the 100-seat British Aerospace 146, made a successful maiden flight at the firm's airfield at Hatfield.



In Egypt more than 1,500 arrests were made in a crackdown on critics of President Sadat. Those arrested included members of the Moslem Brotherhood, preachers, politicians, journalists and lawyers. Riots in protest followed in Cairo as militants marched on the Coptic Cathedral of St Mark's. On September 5 President Sadat dismissed Pope Shenouda III, head of the Coptic Christian Church of Egypt and Ethiopia, and took control of Egypt's 40,000 privately owned mosques in order to curb religious strife.

Writer and novelist Alec Waugh died aged 83.

Friday, September 4

More than 60 ships and 100,000 Soviet troops began eight days of exercises on the shore of Latvia and Lithuania, the largest to take place since the Second World War.

Matthew Devlin, 31, was moved to hospital from the Maze prison at the request of his family after refusing food for 52 days; and on September 5 a fifth man, Laurence McKeown, 24, was also given medical attention after the intervention of his family in the 71st day of his hunger-strike.

65 miners were killed in an explosion in a colliery at Zaluzi, Czechoslovakia, Saturday, September 5

Iran's prosecutor general, Ayatollah Ali Ghoddusi, was killed by a firebomb in Teheran.

Sunday, September 6

The Stackpole Reserve, about 500 acres of south Pembrokeshire coastline, was declared a national na-

About 25,000 troops from eight countries began a Nato exercise, Amber Express, in Denmark.

The independent trade Solidarity began its first national congress in Gdansk, Poland. At the end of the first stage of the conference on September 10 it called for free elections. Moscow via its news agency Tass denounced the Solidarity congress as 'an anti-socialist and anti-Soviet orgy".

In the northern city of Bydgoszcz, Poland, about 150 prisoners broke out of jail and the rest staged an occupation sit-in after the shooting of a prisoner who tried to escape.

In China floods, following those in July, inundated large areas in the north-west, killing 746 people. Deafforestation was blamed.

Graham Marsh, of Australia, won the European Open golf championship at Hoylake, beating Severiano Ballasteros by two strokes in a total of 275.

In the Peter Stuyvesant World Water Skiing Championships at Thorpe Park, Surrey, Mike Hazelwood of Britain retained his world jump title, and Andy Mapple took the gold for Britain in the slalom.

Monday, September 7

The Trades Union Congress opened in Blackpool. Delegates voted to introduce the right to seats on the general council for all big unions; against pay restraint: for unilateral nuclear disarmament; and for Britain to leave the EEC without a referendum.

A fire and explosions at a chemical works at Carrbrook, near Manchester, killed one man and severely injured another. Houses nearby were evacuated because of toxic fumes.

Guatemala broke off consular relations with Britain in protest at the decision to grant independence on September 21 to Belize, which Guatemala claims

Tuesday, September 8

The Defence and Overseas Policy Committee decided to buy the Royal Navy's next heavyweight torpedoes from the British firm Marconi Space and Defence Systems, provided a price adjustment could be made.

A £200 million leisure and entertainment complex was proposed for Corby, to be erected on two 500 acre sites provided by British Steel.

Thursday, September 10

President Mitterrand of France came to Britain for talks with Prime Minister Margaret Thatcher. Anglo-French cooperation in building a Channel tunnel was promised.

After losses of £145 million last year and the prospect of another £100 million this year, British Airways' chief executive, Roy Watts, announced the need to shed 9,000 staff before June. 1982. A pay freeze, route closures, the withdrawal of services using freighter aircraft, and the shutting down of the pilot training base were among other proposed economies.

Picasso's Guernica, painted in Paris in 1937 as a protest at the bombing of the Basque capital, arrived in Spain for the first time. The artist had directed that the painting should go to Spain only when it had become a democracy. though he wished it might ultimately be lodged in the Prado.

Friday, September 11

The Government decided to withdraw support for the £2,700 million North Sea gas-gathering pipeline.

Saturday, September 12
President Reagan ordered defence spending cuts of \$13,000 million over the next three years.

Sunday, September 13

The American Secretary of State, Alexander Haig, met the West German Foreign Minister, Hans-Dietrich Genscher, for talks in Bonn. His visit was met with anti-war demonstrations.

John McEnroe beat Bjorn Borg in four sets in the US Open men's tennis final at Flushing Meadow, New York. Monday, September 14

British Prime Minister Margaret Thatcher announced her Cabinet changes.



Gdansk congress: In the first stage of Solidarity's first national congress in Gdansk delegates gave the independent trade union leader, Lech Walesa, a vote of confidence and approved a resolution calling for free parliamentary elections in Poland. With 100,000 Soviet troops engaged in manoeuvres on Poland's borders, the congress offered support to workers in other Eastern bloc countries in setting up free trade unions.





Anglo-French talks: Prime Minister Margaret Thatcher was at RAF Northolt to welcome President Mitterrand as he arrived for the Anglo-French summit. After two days of friendly talks they agreed to study the building of a Channel tunnel, to review the future of Concorde and to develop co-operation over a range of projects.





War in Africa: South African forces invaded Angola to attack bases and installations of the South-West Africa People's Organization (Swapo). Among their captives was Sergeant-Major Nikolai Feodorovich Pestretsov, above, a Russian.



The fight for the Labour Party deputy leadership: The three candidates for the deputy leadership of the Labour Party campaigned vigorously at the annual conference of the Trades Union Congress. The climax was a public debate between the three, above, Tony Benn, John Silkin and Denis Healey.



Faithful to the end: The Royal Maritime Auxiliary Service paddle tug Faithful, the last such tug operated by the Royal Navy, made its final appearance in the harbour at Devonport after 24 years of service.



Rembrandt recovered: Rembrandt's portrait of Jacob de Gheyn III, stolen from the Dulwich Picture Gallery, was recovered and, above, placed back in the care of gallery keeper John Sheeran.



Pregnant panda: London Zoo's panda Ching Ching was declared pregnant after artificial insemination.



British aircraft intercept the Russians: The Royal Navy's new Sea Harrier jump jets intercepted a Russian surveil-lance plane (top in the picture) during Anglo-American naval exercises. Also shown is a US F14 Tomcat.



Let there be light: Earl Spencer, father of the Princess of Wales, and Countess Spencer concluded a memorable summer for them by switching on the 375,000-bulb Blackpool Illuminations.



Peace on the streets: Fears that Britain's biggest ethnic festival, the Notting Hill Carnival, above and left, could lead to further tension between blacks and the police proved unfounded and the event was a resounding success.



Mile record goes ... and goes: Britain's two middle-distance runners, and Olympic gold medallists, Sebastian Coe, above, and Steve Ovett, top right, broke the world mile record three times in eight days, with Coe, right, finally reducing it in Brussels to 3 minutes 47.33 seconds.



World Cup disaster for England: England's hopes of qualifying for the 1982 World Cup suffered a crushing blow after a 2-1 defeat in Norway.







Water skiing title for Britain: Andy Mapple joined Mike Hazelwood in winning a gold medal for Britain in the world water skiing championships.

Nato needs confidence

by Julian Critchley

Ever since Ernest Bevin took Britain into Nato, 30 or so years ago, the Nato Alliance has been the bedrock of our defence and foreign policy. It has kept the peace and preserved our independence in the face of Soviet power and ambition. But, as military advantage has steadily accrued to our enemies in recent years, problems on the Allied side, long buried, have begun to surface. Nato is now faced with the most serious challenge to its effectiveness and integrity ever mounted; questions about its future are being raised for which there can be no answers.

The most pressing of them is the doubt that is east on the doctrine of "flexible response", agreed with great difficulty between 1962 and 1967, in which a Soviet attack with conventional forces would be met with the first use of Allied tactical nuclear weapons. It has become hard to imagine the Germans, in particular, agreeing to use tactical nuclear weapons on their soil to compensate for Allied inferiority in conventional forces. The decision to introduce nuclear weapons on to the battlefield seems likely to be indefinitely postponed. This would not have been the case while the Russians were still behind in the nuclear arms race because Nato could have gambled on Russian reluctance to respond. But now the Russians can call our bluff and respond to our first use at any level they choose.

The second problem, equally grave in its implications, is that the Soviet Union is now in a position to threaten a devastating attack on western Europe to which the only response would be the launching of American missiles against Soviet territory. But, given the vulnerability of American-based missiles to a first strike, and the natural reluctance of the President of the United States to hazard his own people and cities in face of the inevitable Soviet retaliation, how likely is it that the United States, in spite of its pledges to do so, would spring to the defence of Europe?

What can be done? The obsolescence of Nato's tactical nuclear weapons and the build-up of Soviet ones have forced political leaders in Europe—and their people—to consider publicly nuclear policies once more. On one hand, Nato's decision, taken in 1979, to deploy longer-range Pershing and Tomahawk cruise missiles in Europe was intended to be an answer to this problem. It would give the Americans the ability to respond from European territory to a Soviet attack on Europe. thereby, it is hoped, making the American commitment to defend Europe more convincing. On the other, it has brought into being a revivified anti-nuclear movement both in Britain and Germany, seeking survival through surrender-which would mean the effective acceptance of a western Europe dominated by the Soviet Union.

The security of the West depends upon deterrence. But a policy of deterrence will appear credible to the Soviet Union only to the extent that important segments of western public opinion support it. If we do not believe that we should, or would, be the first to use nuclear weapons on our own behalf, why should the Russians believe it? A policy of deterrence which does not carry public opinion with it is likely to result only in deterring the deterrer. And it is to "public opinion" that the antinuclear activists make their case: how best can it be countered?

The only way to reassure public opinion is to build up its confidence in the political reliability and judgment of its leaders. This means two things: first, that the policies of rearmament should be well judged, and seen to be so; and second, that confidence in western leadership, which is declining, should be rebuilt. Without that confidence we shall not be able to rearm.

The fault lies partly with President Reagan, whose election rhetoric and crude anti-Soviet opinions have been responsible for a marked loss of confidence among his European allies. In particular, his apparent hostility at election time towards arms control did great damage. The President knows little about foreign affairs and appears to lack confidence in his Secretary of State, Alexander Haig. In the same way the label "The Iron Lady" tends to turn our Prime Minister into a figure not of reassurance but of alarm. If Nato is to carry its public opinion with it the West must talk softly but carry a big stick.

Besides the restoration of confidence, there are four things that Nato can do. It must be prepared to deploy the Pershing and Tomahawk in Europe, (the introduction of the enhanced radiation warhead, or neutron bomb, could be sensibly delayed). It should be prepared to aim its theatre nuclear weapons on targets in eastern Europe, thus making the threat more credible to both sides, and it should urge on its member governments the necessity of investing more heavily in conventional forces to make nuclear decisions more distant. Perhaps most important of all, the Americans must appear willing to enter into arms control negotiations with the Soviet Union, which has a financial imperative to control the arms race, and do so urgently. The West is obliged to manage the problem of ambiguity, for no one on either side of the Iron Curtain can tell for certain whether the Americans would respond to a Soviet attack, and this task is, in the final analysis, a matter of political will, confidence and skill-which is why the quality of our leaders counts!

Julian Critchley is Conservative MP for Aldershot.

Extravagant carryings-on

by Richard Dudman

It can be amusing, startling, and sometimes enlightening when a senior public official blurts out an unexpected personal comment. Such a comment came recently from Charles Z. Wick, one of President Reagan's inner circle of Californian advisers and director of the US International Communications Agency, which includes the Voice of America. Mr Wick, whose title implies expertise in communications, aroused some heat over the incident, tried for a time to explain himself and then took off on a trip to China, happy to change the subject.

His comment was in defence of the luxurious way of life of many members of the Reagan Administration, a life of furs and jewels and designer gowns, limousines equipped with television and a constant round of lavish entertainments, including a midsummer black-tie dinner on Washington's Mall, with the Capitol building as a backdrop, beef tenderloin as the main course and fans powered by a portable electric generator to cool the guests.

A New York Times reporter, preparing an article on personal extravagance among members of the new team, asked the obvious question: How must such carryings-on look to those whom the Reagan budget cuts have deprived of welfare payments, government jobs and subsidies to help to pay the costs of their children's education? Mr Wick was quoted as replying that he thought economically pinched Americans of today enjoyed viewing the luxurious Washington way of life of the Administration members, much as Americans who suffered in the Depression enjoyed watching Hollywood movie stars.

"During the Depression," Mr Wick went on, "when people were selling apples and factories were still and guys were jumping out of windows because they lost everything, people would go to the movies. They loved those glamour pictures showing people driving beautiful cars and women in beautiful gowns, showing that people were living the glamorous good life."

He did not repudiate the quotation (although he said it was taken out of context and missed the thrust of his thinking). His observation may, in fact, have been entirely accurate. At least, many Americans in the broad field of communications are acting more and more as if they agree with it, while not stating the thesis as baldly as he did. The point is that Washington is becoming an entertainment centre, taking over the role that Hollywood once played. Successful presidents are the stars, and Ronald Reagan, the first with a background as a Hollywood film actor, has carried the trend to new heights.

The change is in large part a media phenomenon, with television leading the

way. The American Press generally has taken a turn towards light features and chit-chat, in preference to hard news, in its pursuit of fickle mass audiences. Washington's most popular newspaper column now is "The Ear", a clever but trivial and often inaccurate string of juicy gossip items. *People Magazine*, with emphasis on brevity and personalities, has become a spectacular success and has been taken as a guide for the future by many newspapers.

Television concentrates even more on so-called "people news". Its focus on Senator Edward Kennedy's private life, neglecting his policy views, helped to kill his presidential candidacy last year and clear the way for the Reagan victory. Cable News Network undertakes to supply a steady stream of news 24 hours a day, much of it from Washington, and much of it trivia. Television coverage of Washington is no longer left to the three big networks. Broadcast news services, groups of stations and even individual stations around the country are establishing Washington bureaux, often with emphasis on the light side of the news. A snappy new radio syndication. "The Big Minute", offering mini radio interviews with celebrities (such as someone named Morgan Fairchild, who is being groomed as a blonde bombshell successor to Farrah Fawcett-Majors, revealing that the men who really send her are the self-effacing little guys who don't dare approach her) has chosen Washington as its headquarters because now all celebrities seem to flock there.

Enter the cowboy film actor turned President. In the Reagan White House, the "photo opportunities" far outnumber the press conferences. As in his election campaign, skilled media specialists try to provide a daily favourable picture story in time for the evening television news shows. During his Western summer vacation the 70-year-old president was pictured on horseback, chopping wood and clearing brush day after day, while the impact of his budget cuts and his help-the-rich tax bill received secondary attention.

The big hard news story of his vacation month was the military confrontation off the Libyan coast—followed by a major photo opportunity when Mr Reagan donned an admiral's gold braid and took the controls of an aircraft carrier a day or two later. While the President disclaimed any intention of provoking the incident, the unstated message was clear that here was a tough new leader who would not be pushed around.

While it all seems to be working well up to now for the Reagan Administration, Mr Wick's words carry a reminder that the blurted comments by public figures eventually may backfire. His remarks sounded to some like Marie-Antoinette's "Let them eat cake"—and look what happened to her.

An ominous light from the past

by Arthur Bryant

Anyone who spends his life writing history and also writes about current events-as I have done for so many years on this page—will find at times that what he writes about the past can throw a beam of light, and sometimes an ominous one, on the present. For the folly and frailty of human nature, and in particular of human nature in high place, and their impact on mankind's fortunes are depressingly recurrent themes. "Of course he was morbid," I once wrote of the greatest of English narrative historians, Macaulay; "all historians are morbid. It is an occupational disease, as they helplessly contemplate the recurrence of human folly and stupidity being re-enacted before their eves while they laboriously recount its earlier consequences!" And it so happens that in order to fill the last remaining gap in an eight-volume history or Story of England from before Christ to 1940, whose individual volumes have been appearing at intervals over the past 40 years, I am now once more at work on the 17th century, the period with which I began my life as a historian.

My task is to cover the general history of our country between the deaths of the last great Elizabethans, with which my Elizabethan Deliverance ended, and the year 1714, with which 39 years ago the Hanoverian chapter, "Freedom's Own Island", of my Years of Endurance opened. Called Set in a Silver Sea, it traces the growing commercial and maritime expansion of our island state which the great Elizabethans had begun and on which our forbears laid the foundations of our 18th- and 19th-century imperial wealth and global supremacy. But though it culminates in the great, peaceful and germinative triumphs of Wren, Newton and Purcell; with Pepys's life's work of "encompassing Britain with wooden walls"; and with the campaigns and victories of Marlborough, its opening chapters record four painful decades of mounting political confrontation culminating in the tragic, destructive and utterly unnecessary Civil War. In that internecine strife good and patriotic Englishmen and neighbours, formerly united, drew their swords on one another and, by their suicidal disputations, reduced their formerly rich and flourishing country to a temporary shambles of ruin, shame and bloodshed.

For during these years Englishmen, to whose national society Elizabeth's long reign had given unity and common purpose, fell out with one another and came, first, to verbal, and, ultimately, to physical blows. And knowing what befell them and their—and our—country as a result, it is hard not to regard with misgiving and growing apprehension the divisive and sterile political partisanship and mutual recriminations from

which we in a race-, class- and ideologydivided Britain-and even more in Ireland, that land of mindless, stale and shibboleths self-destructive enmities—are suffering today. Unless we can abjure confrontation and recover a sense of common purpose and belief we may find ourselves, our history suggests, where our forefathers so tragically found themselves in the days of Charles I, Pym and Cromwell. For they, too, were at loggerheads over the very fundamentals of government and political existence, until in the end they drew the sword on one another.

Civil war is the worst thing that can befall a nation, worse than foreign war or economic bankruptcy. And in the middle of the 17th century it befell England. And the cause of it, as of our troubles today, was an inability "to resolve the synthesis between rulers and ruled" which has been the key to our history for the last seven centuries. As far back as the days of the early Plantagenets, England has thrived, or failed to thrive, on achieving, or failing to achieve, a balance between the authority of the ruling Crown and the sought counsel and consent of the governed.

That balance was never more perfectly attained than under the rule of Elizabeth I, and never more fatally lost than during that of her two Stuart successors. It was the genius of the former to reconcile the necessary prerogative rights of the Crown with the equally necessary privilege and freedom of Parliament; and it was the folly and intemperance of James and Charles Stuart and their parliamentary and puritan critics and opponents to fail so dismally to reconcile them, plunging a rich and peaceful England for more than a generation into unspeakable misery and suffering. And when, after 20 years of bitter and cruel punishment, parliamentary monarchy, "laid aside at the expense of so much blood, returned

without the shedding of one drop", a spectator of that longed-for Restoration wrote of it and his reconciled countrymen that "this government was as natural to them as their food or raiment, and naked Indians dressing themselves in French fashion were no more absurd than Englishmen without a Parliament and a King".

What was it that made England so happy and united a land under Elizabeth and so far from being so under her successors?—a land which, as Robert Cecil put it, "became in your Majesty's most happy days both a port and a haven of refuge for distressed states and kingdoms and a rock and bulwark of opposition against the tyrannical and ambitious attempts of mighty and usurping potentates". Or, in the words of the Speaker of her last Parliament, "made every one of us to sit in safety, in peace and quietness under our own roof, enjoying comfort of conscience by true religion, and, with our wives and children, reposing ourselves under the fruition of those inward and outward blessings that never Heaven enjoyed greater'

It was not that Elizabeth did not have difficulties with her Parliaments. She had many. At the beginning of her reign she refused to accede to their impassioned requests that she should marry and so provide herself with a man who could protect her in a warlike world, and bear a child and successor to her throne who could save them from the perils and anarchy of a disputed succession. She knew better than they and, relying on her prerogative and shrewd judgement, refused to be dragooned into placing them and her country once more at the mercy of a foreign marital alliance from which her own accession had earlier so fortunately saved it.

Later when, the subject of repeated assassination plots, her life alone stood between the country and a Catholic up-

rising and Spanish invasion, she stubbornly refused the pleas of Parliament—until she saw that her agreement was inevitable for her people's safety—to sanction the execution of her helpless cousin, Mary Queen of Scots. For she wished, as she put it "that we were but as two milkmaids with pails upon our arms, or that there were no more depending on us but that my own life were only in danger and not the whole estate of your religion and well-doings."

When at the end of her reign her subjects bitterly complained of monopolies and other grievances resting on longestablished royal prerogative, she gladly waived them in face of Parliament's equally long-established rights to protest freely, on the grounds, as she nobly put it, that "my care was ever by proceeding justly and uprightly to conserve my people's love, which I account a gift of God, not to be marshalled in the lowest part of my mind but written in the deepest of my heart". For the difference between Elizabeth's claim to exercise the just and necessary duties of sovereignty and that of her Stuart successors lay in the fact that to them the overriding powers of kingship were something divinely entrusted to them through no merit of their own, and which no subject could challenge without treasonable sin, while to her the validity of the charge entrusted to her by God-one in which she believed equally stronglydepended wholly on her own faithful fulfilment of her sacred charge, which was to place the love and service of her people far above any considerations of personal right or self-interest. "I have ever used to set the last Judgement Day before mine eyes," she told Parliament as she yielded her right to grant monopolies to the arbitrament of Law, "and so to rule as I shall be judged to answer before a higher Judge, to whose judgement I do appeal, that never thought was cherished in my heart that tended not unto my people's good."

To her Scottish successor, kings, in his own arrogant words, were "God's vice-regents on earth and adorned and furnished with some sparkles of the Divinity". Of the House of Commons he once told the Spanish ambassador that he was surprised that his ancestors "should ever have permitted such an institution to have come into existence". It was this attitude in England's new sovereigns and the inevitable reaction to it of her people's representatives in Parliament that caused the bitter confrontation between them which ended in the Great Rebellion. And when modern sovereignty, buttressed by ruling party orthodoxy or irremovable bureaucracy, provokes such angry confrontation by riding roughshod or contemptuously over the counsel and consent of those opposed to it, a national society may one day find itself threatened by the same ultimate doom as befell it in the 17th century.

100 years ago



On Wednesday, October 19, 1881, the Prince and Princess of Wales opened the East Dock at Swansea "for the accommodation of a larger class of steam-ships". This engraving from the *ILN* of October 22 shows the new dock under construction.

When Britain surrendered

On October 17 a lone British drummer will step out at Yorktown, Virginia, and beat the call for parley on his drum. He will be re-enacting what was done exactly 200 years before on the same spot. This call led to a conference between British generals and their American and French opponents that arranged the surrender of Lord Cornwallis's army two days later. This was the greatest victory by the Americans in their War of Independence and it led to the recognition by Britain of that independence.

Yet it was mainly luck that led to the American victory and the British defeat. By 1781 the war had lasted six years and was showing no signs of ending. France, Spain and the Netherlands had joined the Americans and the rest of Europe was hostile to Britain. George III urged his weary Prime Minister, Lord North, to continue the struggle because the King had vowed never to recognize the colonies' independence.

The King's view is not as senseless as some historians have maintained because the American cause was far from victory in 1781. The majority of the American population did not actively support the war and George Washington was not alone in realizing that this would be the decisive year in the struggle. The Americans were virtually bankrupt and dependent on the French for money and ammunition. France herself was not far from bankruptcy and, increasingly, many Frenchmen felt the Americans were demanding too great a victory at French expense.

Britain had been handicapped throughout the war by the lack of resolute generals. Most had been content to sit in the comfort of Boston, Philadelphia or New York rather than venturing their armies—and extending their supply lines—into the countryside. Lord Cornwallis, however, was a daring and resolute general.

By 1781 British strategy was to capture the wealthy southern colonies and forget the cold and less profitable colonies of rebellious New England. There were high hopes that the many loyalists in the South would rally to the King's cause when the redcoats advanced. But Cornwallis found himself penetrating too deep into hostile country where he would be dependent on supplies from the Royal Navy. Washington saw an opportunity, assembled his army in New Jersey and rapidly marched several hundred miles to Virginia. Meanwhile, Cornwallis had taken up his position at the small tobacco port of Yorktown to wait until the Navy brought him supplies or evacuated him to his base in New York.

Washington suddenly had a tremendous stroke of fortune. The British fleet trying to relieve Cornwallis was defeated by the larger French fleet that had assembled in American waters. For once, Britain had lost command of the seas, and the results were calamitous. Washington's troops were joined by several thousand crack French soldiers under Rochambeau. At the end of September they began a siege of Cornwallis's smaller army. As the French and Americans advanced, the sick Cornwallis took refuge in a cave to escape the fierce bombardment. After a heroic attempt to break out of the encirclement Cornwallis saw there was no hope. On October 19 about 7,000 of his troops, many of them German mercenaries, marched out to the tune "The World Turned Upside Down; or, The Old Woman Taught Wisdom".

The following month the news reached Downing Street. A Cabinet minister said that the Prime Minister

took it like a bullet in the chest. He threw up his hands and cried over and over again, "Oh God! It is all over."

The victory is being celebrated throughout America this month. About 1,100 costumed troops will retrace the route Washington and his French allies took to Virginia. It is expected that President Reagan will attend such a patriotic occasion.

The French are making the most of their participation in the battle, sending 300 troops, two warships, bands and many mementoes. President Mitterrand is considering attending. Even the Germans are sending soldiers.

There has been some murmuring in America (fanned by the noisy anti-

British element) that Britain is not doing enough to commemorate Yorktown. But the Coldstream Guards and the Royal Welch Fusiliers will be present. Captain Randy Young, of the Yorktown Victory Centre, had even hoped that the Queen might come. He emphasizes that the celebrations are not designed to commemorate British defeat. "We are honouring all who fought at Yorktown—even the British had heroes. And after all we were all British then, weren't we?"

In Virginia that historic link is still honoured. As the Governor of Virginia told the Queen during her visit in 1976, "In the hearts of Virginians, there will always be an England."

For the trendy

While on the subject of the United States and its influence on Britain, if the 1920s and 1950s were an adequate guide. America's current conservative mood should be providing fertile ground for bizarre fads and trends. In those decades the state of the country's fifth estate—pop culture—seemed inversely related to the drabness of the incumbent administration. We asked Sam Smith in Washington to investigate whether history is being repeated. He reports: "Unfortunately for connoisseurs of fads, history moves on as well and the present American trend crop, sad to relate, tends to be either useful, highly technological, or healthy.

"Once you could almost count on a fad having no socially redeeming value, witness the pre-eminent fad, the Frisbee. The Frisbee remains so popular that one Californian college student listed 'Frisbeterianism' on a registration form as his religious preference—a belief, he explained, that when you died your soul went up on the roof and no one could get it down. Although gimmick-makers continue to try to produce objects as pointless and addictive, none has rivalled the ancient and honourable plastic flying saucer.

"Once, an American fad had to be made in America—preferably in California. Today, multinationalism affects trendiness as it does everything else, and the Japanese have become major purveyors of paraphernalia to the trendy American.

"The ultimate in electronic acquisitions is probably the Sony Walkman. An extremely portable stereo tapeplayer of excellent fidelity, it was introduced in 1979 for \$200. With its featherweight earphones, it became an instant success, in part because of its symbiotic relationship with the earlier trend of jogging and partly because of a growing inclination of many Americans to exclude as much of the world as possible.

"There has been a proliferation of other electronic gadgets, games and tools, as for example, the notable growth in the market for home telephone answering machines. You can also buy cordless portable telephones that work as far as 500 feet from the telephone jack; devices that automatically call two dozen preselected numbers at the push of a button; telephones that redial when the line is busy; telephones disguised as statues of Snoopy and even some disguised as telephones of an earlier era.

"The microchip has also brought in its wake a startling choice of games, but the truly profound electronic trend is the home computer. For the moment it is still rankable among the fads, but it is right on the cusp of total absorption into American life.

"It is probably no accident that the major non-computer game of the season is the Rubik's Cube, which contains 27 little cubes of six different colours that are supposed to be aligned in such a fashion that the larger cube displays a single colour on each side. Along the way, you could make 43,252,003,274,489,856,000 other colour combinations. A computer trying out the combinations at the rate of a million patterns a second would take 1.4 million years. The Washington Post reported last summer that Chris Ottaway, a high school junior, did the job in two minutes and five seconds. To know that someone can still beat a computer by 1.4 million years is, even for the non-cubist minority, a reassuring thought.

"Dramatic as the silicon revolution has been, there has been another trend in American life that requires neither batteries nor electrical outlets. It can be roughly lumped under the heading 'Health'. The trend has been in progress for more than a decade and while aspects of it such as running have become so much a part of life that it is even possible to go to a party and not hear someone talk about them, for the less active there is the kaleidoscopic collection of new therapies, and one surfaced last year on college campuses as students joined in spontaneous yelling sprees. Someone would start screaming out of a window and before long would be joined by hordes of others seeking release in *ad hoc* vocal ejaculation.

"Then there are the health totems—items that symbolize a concern for health without a great deal of risk that they will either endanger or promote it. One of the most popular of these, the hot tub, and its cousins like the whirl-pool have made their way slowly east from California and are now showing up in Atlantic seaboard homes.

"In the best tradition of American marketing, though, no idea is too good to leave alone. For the truly avantgarde, therefore, a hot tub is only a child's version of real aquatic potential. The genuinely committed have turned to the sensory deprivation tank. This is a soundproof fibreglass container partially filled with water in which you simply float for an hour or so.

"Finally, you can eat—or not eat—your way to health. The birth of new diets continues unabated, but changing food trends are not just for the obese. Salad bars are now so popular that fast-food chains have adopted them. The venerable croissant has made a surprising entry into the fast-food competition

"For the moment, however, Americans have failed to react to the conservative tenor of the times with appropriate absurdity or exaggerated countercultural activity. It makes me wonder, in fact, if this might not be further evidence of the country losing its leadership role in civilization as we know it. I have here, for example, a news agency report of a Dutch comedian who wore a bottomless whistling kettle on his head during a television appearance. Within a matter of days Amsterdam residents began walking around sporting similar devices, and a factory in Weert began turning out more than 2,000 kettles a day for the city's 'fashionable set'. I felt a surge of nationalistic envy. It seemed to me a country that put fish fins on automobiles, invented goldfish swallowing and telephone-booth stuffing should have thought of that idea first.'

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We really must take our hats off to the gentleman in the picture.

(Hoping that he won't return the compliment.)

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A test for internationalism

by Christopher Laidlaw

What may turn out to be the most significant summit meeting of the 1980s will take place at Cancun, a lonely coastal resort in south-east Mexico, from October 22 to 23. Officially the meeting is to be called the Heads of State Meeting on Co-operation and Development; unofficially it is known to all in the trade as the Mexico summit.

It is a meeting of 22 of the world's most important leaders about the economic relationships between nations—between the rich and the poor worlds—between North and South as they are now known. What sets it apart is the fact that it has no real agenda or clear public purpose other than to help to refloat a dialogue between North and South which ran into the sands of obfuscation four years ago and has remained stranded there, immobile.

But it is much more than just a meeting. It is a test of the credibility of internationalism, of the willingness of countries, and their political leaders in particular, to see the world through rather more than a national periscope. That sense of internationalism which after the war took the Marshall Plan as its guiding light has been dangerously eroded during the 1970s. World-wide recession has produced a retreat into narrow nationalism at a time when, paradoxically, no nation can any longer go it alone.

Yet many of them, Britain included, are piously proclaiming that internationalism must wait for better times: that the domestic house must be put in order first. How General George Marshall would turn in his grave at such small thinking at a time when bigger thinking is once again so urgently needed. But the issues for Cancun run far beyond the international economic arena because the conflicts arising from North-South disparities are woven right through the texture of East-West relations; so much so that North-South and East-West are now indivisible. The manifestations of this are widespread. Take, for instance, Afghanistan, left to decay by the West until the Russians moved in, and Iran, too fondly embraced by the West, and now not only lost strategically but a positive irritant to prospects for détente.

It seems then that the time is hardly right politically to go to an international economic debating table. Yet in some respects it could not be better. Almost every country except perhaps Britain and the United States now wants to pick up the threads of the arduous global negotiation they know to be unavoidable and urgent. Not all of them want bold decisions; but most of them, to varying degrees, want to see some progress at least in defining the outline of a more coherent world economy.

The "liberals" of the North—the Scandinavians, the Dutch, the Can-

adians and now, so forcefully, the French—are ready to begin that task. But Britain and the United States, and to a lesser extent Germany and Japan, want only to stall the process, to play for time, to fend off the South in the hope that the developing countries will eventually tire of it all and go back to their disordered domestic affairs. And, it is maintained, the slower the progress the more the strain on the unity of the South and thus, in the end, the better the deal for the North. These differences smouldered behind the screens at the Ottawa summit and the communiqué as a result gave little more than symbolic attention to the importance of the North-South dialogue.

But despite their public posturing, most of the western governments, even the hardliners, have been forced to sit down and ponder deeply about the form that the world economy will take in the years ahead.

This state of altered consciousness has been provoked largely by the appearance of the Brandt report, the report of Willy Brandt's Independent Commission on International Development Issues, published a year ago, and the product of an immense amount of careful and creative thinking by an impressive mixture of politicians, statesmen and businessmen from both North and South and representing all economic ideologies. The report has marked a world-wide turning in the tide of perceptions on North-South issues.

The report's recommendations are a mixture of the obvious and the original, laying out a basis for action which emphasizes self-interest as its pivotal premise. Instead of talking of the need for more aid, more charity, more benevolence, Brandt stripped the issues bare and revealed naked self-interest at every core, explaining in dramatic terms that a restructured world economy is unquestionably in the interests of all—not just the poor. And, more chilling, the report spelt out the disturbing political and social consequences of inaction.

Yet while it has ignited the imagination of vast numbers and mobilized development lobbies in western capitals, the emergency action advocated has yet to be taken. This called for a new approach to recycling financial resources, a global energy strategy which brings the Organization of Petroleum Exporting Countries into the international fold, a programme to transform food production and a restructuring of international institutions that govern the world economy to share power more fairly.

This is where Mexico comes in. One of the key recommendations of the Brandt report was to elevate the dialogue beyond the reach of officials with no power of decision, to politicians who know better the business of compromise and mutual accommodation. Thus the proposal for a summit meeting of the

world's leaders capable of seeing beyond the narrow corridors of national interest—a group who could, in a sense, represent others with similar problems and articulate those problems in a search for common ground.

The gradual evolution of the "group" for Mexico has been a fascinating exercise in international and personal relations. Obviously the heavyweights of the North-the United States, Japan and Germany—had to be there regardless of the quality of their leaders, for without them, or the Saudis on the other side, the meeting would have no point. The process of selection beyond that however was much less easy. Some leaders, such as Julius Nyerere of Tanzania, François Mitterrand of France and Pierre Trudeau of Canada, were natural choices as eloquent spokesmen for North-South rapprochement in their own right. Michael Manley might have been there, too, for the same reasons had he not been unseated.

The need for balance between ideology, region and relative economic circumstances dictated such diverse choices as Guyana, Bangladesh, Sweden, India, Brazil, the Ivory Coast, the Philippines and Yugoslavia. And the need for oil producers such as Saudi Arabia, Nigeria, Algeria and Venezuela and big oil importers such as Japan and Germany.

China and the Soviet Union were "approached" by diverse means, partly via the Brandt commission connexion, partly through established diplomatic channels. Significantly, only China has so far agreed to come. The Soviet Union, for so long dedicated to blaming all the world's economic ills on the dual horrors of colonialism and capitalism, is clearly embarrassed by it all. To have to admit to a share of responsibility not only for the past but also for the future is clearly beyond the Politburo at the moment. Nevertheless, efforts are still being made to entice the Russians to attend.

One of the most controversial choices was Margaret Thatcher. To all intents and purposes Britain's Conservative Government had shelved the whole issue of development, written off the Third World and refused to contemplate anything beyond a charitable minimum of aid as a waste of time and money. The Foreign Office attacked the Brandt report prematurely and with uncharacteristic fervour, and debunked the idea of a summit. It was promptly embarrassed by a wave of indignation from the development lobby in this country and elsewhere and Mrs Thatcher, better briefed, is now all fired up to go to Mexico, perhaps determined to show that good housekeeping can also be applied to the world economy.

Who, it is reasonable to ask, is orchestrating all this? After all, presidents and prime ministers are not easy people to gather together at any time. The answer is President Portillo of

Mexico, the happy host, and the unlikely figure of Chancellor Kreisky of Austria, a relatively recent convert to internationalism but an ideal choice as a link between both South and North and, as leader of a neutral state, with the Comecon countries. They have been helped behind the scenes by many friends but most notably by the key Brandt commission figures—Willy Brandt, the Commonwealth Secretary-General, "Sonny" Ramphal, and Britain's former Prime Minister, Edward Heath.

There were others who were anxious to be involved, notably Malcolm Fraser of Australia, a conservative with liberal economic instincts, determined to make a contribution to the higher diplomacy of development. But the line had to be drawn somewhere and Mr Fraser found himself on the wrong side of it this time. Nevertheless Mr Fraser, who is to be chairman of the Commonwealth Heads of Government Meeting which takes place in Melbourne shortly before the Mexico meeting, will preside over a very important prelude to the Cancun summit. The Commonwealth has a special ability to feel the way forward for the rest of the international community. It has already made several key contributions to the North-South dialogue, drawing on its unique approach to summitry. The Melbourne meeting is providing a platform for Mexico by narrowing the differences and agreeing on the key issues which must be tackled.

"Sonny" Ramphal, himself the creative keeper of Commonwealth summits, has helped to shape the format for the Mexico summit, which will seek to avoid ideological rhetoric and to strip away formality both in the conference room and beyond it. It is an approach that has given the Commonwealth the chance to solve apparently insoluble problems such as Rhodesia, and made Commonwealth summits the envy of all others.

If all goes well the Mexico summit will conclude not with the conventional, long, detailed communiqué which by chicanery of language takes care of everyone's concerns, but with a commitment to negotiate realistically and dispassionately on a small number of issues—the core issues of food, energy, trade and finance. It will enable, perhaps encourage, leaders to tell their officials to take the negotiation seriously.

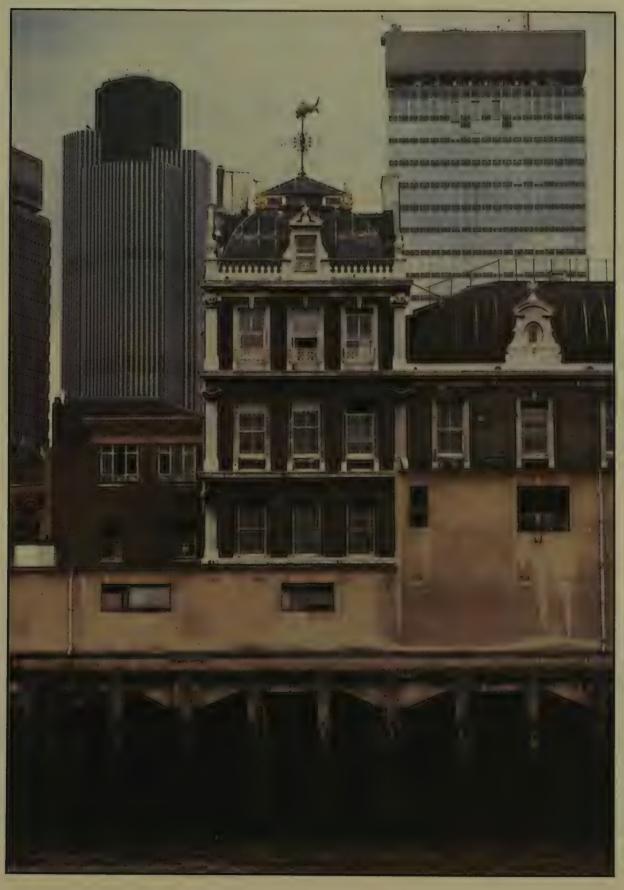
But the Mexico summit is not an end in itself. It is but a beginning, the first opportunity to take a bold step forward in reshaping the world economy for the 21st century. If it succeeds it will most certainly be looked back on as the most significant event since the creation, at Bretton Woods in 1944, of the existing system which has now grown rusty and outmoded. The need to create a new structure is overwhelmingly urgent. If Cancun can begin that task then it will write itself into history.

The changing face of the Thames

by Tony Aldous

Empty docklands, a powerful development corporation and an interventionist Secretary of the Environment add up to a dramatic face-lift for the capital:

Photographs by Charles Milligan.



For more than a century London largely turned its back on its river. In Victorian times, admittedly, it built the Embankments, to carry trams, sewers and underground trains; but it also walled in long stretches of riverside with warehouses and enclosed docks. In the late 1960s and 70s the obsolescence of these structures began to offer opportunities for redevelopment. But action has been sporadic and the architectural quality open to question. In the last few years several new strands have been woven into the pattern. At long last Parliament has set up an organization overriding local government boundaries to promote and oversee the redevelopment of the redundant docklands.

The battle has intensified between those who see office development as the only viable means of stimulating redevelopment of the central London part of the south bank, with development money used for the benefit of the community, and those (like the Association of Waterloo Groups and Lambeth Council) who say that south bank sites should be used for low-cost housing and industry, arguing that offices provide the wrong kinds of jobs for local people and subordinate community needs to developers' profits. The recently elected Labour GLC, in contrast to its predecessors in office, is against having more offices though its capacity actually to affect decisions may be more limited than at first appears. And finally came the interventionist policies of Michael Heseltine, Secretary of State for the Environment, with his pronouncement that London riverside sites were, in effect, too important visually to be left to local planning authorities' decisions, and his policy of calling in even schemes agreed on by councils and developers.

All this has taken place against the background of deepening economic recession, but curiously enough development seems nonetheless to have been taking off along London's riverside. Shortage of funds has given an edge to the newly established London Docklands Development Corporation, since it has the money to do those things the boroughs cannot. Moreover institutional money for real estate development is not wanting when the institutions are assured that a scheme represents a good investment, as at Hay's Wharf and the Surrey Docks. Finally, the arrival of the LDDC unstops an ideological blockage which prevented docklands' Labour-controlled boroughs in varying measure from wholeheartedly supporting what many of their people longed for-home ownership.

Fortuitously, some of the major housebuilders seem happy to supply this need. So the docklands are waking up, and changing more quickly than most Londoners realize, as is the whole of London's river. It is perhaps changing more radically than ever before in its history. Here we trace some of these changes, first following the south bank from Vauxhall down to

Sir Horace Jones's Billingsgate Market, which is to be restored and converted.

The changing face of the Thames

.Thamesmead, then the north bank from Barking Creek back to Vauxhall.

Few architectural schemes can have provoked letters of protest to The Times from, among others, the Archbishop of That, in the winter of 1979-80, was the unwelcome distinction of the "Green signed for the Conservative MP Keith Wickenden's European Ferries for a river facing it, the hostile wilderness of

south bank site just downstream of Vauxhall Bridge. As the architects, Abbott Howard, continually pointed out, the building would not in fact be green, but grey, brown, black and various other hues according to the state of the sky as reflected in its largely glass walls. But it was in vain-the label stuck.

Supporters of the building, including Canterbury and the Poet Laureate. a former President of the Royal Institute of British Architects, Sir Peter Shepheard, described its form as elegant; Giant", a 500-foot-high office tower deargued that something tall and bold was needed on that site, with the width of the

the Vauxhall traffic interchange in front, and overbearing" but appeared to leave and railway viaducts and ugly public buildings as its neighbours. Opponents feared that it would overshadow Chelsea or the Houses of Parliament, and did not think the remarkable sweeteners in the form of "planning gain" offered by the developer-art gallery, sports centre, riverside park, and so on-justified the apprehended damage. Conservationists and the amenity lobby were split on the issue.

In the event, the Environment Secretary's decision amounted to "No, but . . ." He found the building "massive they withdrew the appeal, and it em-

the door open to a smaller building of the same kind. European Ferries set their architects to work again, and a scaled-down version (soon dubbed "Son of Green Giant") emerged and was submitted to the local planning authority, Lambeth (which had rejected the original scheme). Lambeth, producing its own planning brief which sought a much lower, differently positioned building, rejected "Son". European Ferries appealed and by last June were briefing counsel for a second inquiry. Suddenly

erged that they had commissioned a on the downstream side is likely to be second firm of architects, Morgan Carn retained and used as a dinghy park. Associates, of Hove.

European Ferries' brief to Morgan Carn is very different from their instructions to Abbott Howard. Their job is to got its permission quickly and predictprepare a scheme which will meet the ably. This is no longer so, as the fate of planning authority's design brief. It will thus consist of a building some 90 feet known as Effra-shows. The Arunhigh shielding the rest of the site from the adjoining roads; flats (almost certainly for sale) between that and the by its in-house architects, which acriver; and like Giant and Son of Giant a corded with a Lambeth planning brief, riverside public house, restaurant and but before the council could give it forpublic park. The existing Lack's Dock mal consent, the Environment Secretary

In the pre-Heseltine days an applica-

tion which met the local authority's planning brief in this way would have the site upstream from the bridgebridge group of the developer Mr Ronnie Lyons produced a scheme designed

had called it in for his own decision on the Albert Embankment. Between the the grounds that such a key riverside site was of national rather than local importance. So we may well see yet another inquiry into this third scheme by European Ferries.

The result of the Effra inquiry was at the time of writing still awaited. If approved, it will include a tower about 300 feet high, and offices, flats, shops, a pub and restaurant and recreational space.

Downstream of the two key Vauxhall Bridge sites a number of developments are taking place which may marginally improve the architectural wasteland of

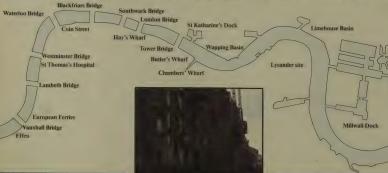
London Fire Brigade headquarters and Lambeth Bridge two sites are being redeveloped. Next to the fire station a new building is going up for the Inter-Governmental Maritime Consultative Organization, containing 214,000 square feet of offices and conference facilities. The architects are Douglas Marriott Worby Robinson & Partners.

Next door Doulton's former headquarters, a building whose distinctive tile-faced façade will be missed, is being replaced by a 76,000 square feet office block faced in a red brick and





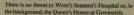
The panorama of London's riverside has changed considerably over recent decades and historic buildings now find themselves hemmed in by tower-block neighbours.





From the north bank across the river the site of office redevelopment near Lambeth Bridge can be seen.

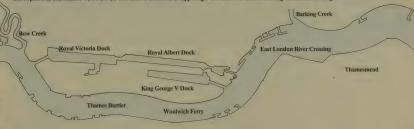








Development of St Katharine's Dock, left, is now finished and much is happening around the West India Docks, right, on the Isle of Dogs.





At Woolwich is the Thames barrier, built to meet the threat of a tidal surge in the estuary which would engulf London. It should be ready by December, 1982.



Built on the former Erith marshes is the GLC's new town, Thamesmead, with a population of nearly 20,000. It has suffered from a lack of public and private capital.

The changing face of the Thames

designed by that distinguished St Albans based architectural practice, the John S. Bonnington Partnership. If their design works in the way they intend, the new building could in some sense reflect the 15th-century red brick of Lambeth Palace's gatehouse, opposite. Now that St Thomas's Hospital has lost hope of carrying out in the foreseeable future any more of the late 1970s redevelopment designed by Yorke Rosenberg, of which the white-tiled first phase confronts the Houses of Parliament across the Thames, it has been talking to Lambeth planners about refurbishing the remaining 19th-century hospital buildings and removing later ugly accretions.

Downstream of County Hall comes South Bank proper (the capital letters denote that it is a distinct area) with the pleasant little park provided by the GLC in Jubilee Year in place of a desolate car park, and then the South Bank Arts Complex.

A great deal has been said and written in criticism of the South Bank arts zone, much of it justified, but a great deal is now wide of the mark. There is too much unadorned concrete: there is too little colour and too little activity at most times of day and night. But the area has improved.

Still it needs much more of the individual, entrepreneurial, slightly anarchic activity that goes on at Paris's Place Beaubourg in front of and around the Pompidou Centre-fire swallowers, contortionists, jazz bands, instant portraitists, string quartets-and more of the kind of official encouragement that you see all over Paris, with notices saying that on this or that stretch of otherwise empty paving, animation (happenings) can take place within certain hours.

Downstream of Lasdun's National Theatre, we pass a building (also by Lasdun) under construction for IBM. and at this point enters one of South Bank's key figures, Richard Rogers, architect of the Paris Pompidou Centre. He is designer of the controversial scheme for an irregular site, on and behind the riverfront downstream of the National Theatre, known as Coin Street. Rogers, with a client Greycoat Estates who wanted 1,2 million square feet of offices and was prepared to pay for it in all manner of "planning gains". produced a scheme for a raised "galleria", or lofty pedestrian shopping areade some 500 metres long, running from just behind the National Theatre to linking with Waterloo Station at one end and the City at the other.

The scheme was criticized for creating a wall of offices above the galleria; for being over-ambitious in its expectation of the amount of shopping the site could support; but above all for subordinating people to profits by creating "unneeded" office space where the local community wanted homes and industrial-type jobs. This was broadly September, is in some ways like Mark 1,







The proposed Effra development at Vauxhall, top left, which includes a riverside public house and restaurant, is the third produced for this site for European Ferries, Richard Rogers's designs for the Coin Street site, above, include a lofty shopping areade. The proposals for Hay's Wharf, left and right, on the south bank near London Bridge Station, would retain a number of existing buildngs and incorporate 1.76 million square feet of new offices.

the view of Lambeth, in whose area most of the site falls, and of community activists fighting under the banner of the Association of Waterloo Groups. Southwark, planning authority for a small part of the site, takes (as we shall see downstream at Hay's Wharf) a rather different view of what is possible

and desirable. In July, 1980, the Secretary of State for the Environment refused all the Coin Street applications-the Grevcoat/ Rogers scheme, and four others, from Commercial Properties Ltd. the Association of Waterloo Groups, Lambeth Council (primarily a housing scheme) and London Weekend Television (for an extension of their existing building only). Mr Heseltine firmly rejected predominantly housing schemes as wasteful of the employment potential of the site; but he also turned down all the riverside upstream of the IPC tower, the office schemes, apparently on grounds of over-development and visual impact. He then gave a recipe ("wellbalanced mixed development . . . commercial and residential development and leisure facilities") which appeared to be an invitation to Grevcoat/Rogers to try again with a slightly diluted version of

the mixture as before. And try they did. The present Rogers scheme, on which the adjourned inquiry resumed in than a continuous "wall"

buildings of varying heights, with interestingly staggered profiles and vegetation falling over from roof gardens and balconies, the curved roofs of the galleria—a mixture of Rogers's Pompidou and Paxton's Crystal Palace, also varying in height-appearing between them. The bridge now runs towards than Blackfriars and Ludgate Hill, but the scheme's ingredients are basically the same: 995,000 square feet of offices. 185,000 square feet of shopping, 200,000 square feet of housing (enough for 250 or more spacious flats), and 30,000 square feet of light industry. The tallest building would be about 200 feet high, markedly shorter than the existing London Weekend Tower (275 feet) but higher than the familiar Oxo Tower, happily to be preserved in one of the visual "gateways" to the river.

What are the chances of the Rogers scheme being built? His client, now a consortium of Greycoat and Commercial Properties, certainly has the plus homes could be built at the develfinancial muscle, given ministerial goahead. Rogers has improved the scheme

but the office content has been reduced visually, and it appears to meet the and takes the form of a series of separate minister's brief for a well-balanced office buildings, only moderately tall, mixed development. Lambeth opposes with visual gaps between them, rather it, arguing that its own approved district plan (approved by the council, since Rogers's drawings show glass-walled local plans do not need ministerial approval) requires housing and industry with only a tiny office content.

In this the council is backed by the present GLC, but a previous (Tory) GLC resolved to encourage offices on the south bank in place of redundant warehouses. The GLC owns a large part of the Coin Street site, but is under Temple Avenue and Fleet Street rather contract (pushed through by the doomed Cutler administration) to sell it to Greycoat if planning permission is forthcoming. A Waterloo Groups scheme is before the inquiry; this envisages 126,000 square feet of industry and some 400 flats, and it is claimed that finance would be forthcoming to build it and that demand exists for industrial units in this location. But in terms of architectural quality the scheme appears tame; and with public funds under pressure its dependence on local authority or Housing Corporation funds is a weak point.

The attractions of the Greycoat/ Commercial scheme are: that the 250oper's expense; that its galleria and riverside recreational/"fun" area, if they

were as successful as Pompidou, could development. Bankside power station, generate just the life and vitality the area needs; and that Richard Rogers's architecture is probably better than anything else likely to be built on the site. It is difficult to see how any sensibly minded Environment Secretary can fail to find

Leaving Coin Street and moving downstream along the south bank we come to a series of developments recently completed, under way, or awaiting approval before, just beyond London Bridge, we come to the giant Hay's Wharf scheme, its proposed office content, at 2.1 million square feet, exceeding that of Coin Street or any other development proposed for London's riverside.

But first a quick look nearer Coin Street. Immediately to the east is the King's Reach development of 1974. (IPC office tower, riverside flats, a public house, and shops all occupied. but the 500-bedroom hotel still unlet and empty). Then below Blackfriars Bridge a great, stranded, grey battleship at right angles to the river alongside the railway development of Falcon Court down-

built as the cornerstone of central London's power supply, is now no more than a marginal standby generating source, and will in the not too distant future offer either a rare site for redevelopment or a challenge to designers of schemes for the re-use of the Giles Gilbert Scott turbine halls

It is below Southwark Bridge, however, that all is in the melting pot. At New Hibernia Wharf, just above London Bridge, the north front of Southwark Cathedral has lately been revealed for the first time in centuries-and will stay so, thanks to a piazza being created there as a planning gain from the developers of the £10 million offices and flats scheme now in progress there.

More problematical is a £7 million plan for the part redevelopment/part restoration of St Mary Overy Wharf. Demolition of one warehouse building would have allowed the architects Michael Twigg Brown & Partners to is the Lloyds Bank computer centre, like widen the little dock and accommodate Scott's Discovery in style, with a Scott Museum taking ground-floor space viaduct, and the pleasant yellow brick below offices and flats. But the building was listed two days before Southwark stream of it-110 flats, shops and a was due to give planning permission, public house on a riverside terrace, and at the public inquiry in the spring whose construction was aided by a the GLC's historic buildings experts financial contribution from the Lloyds argued for its retention

Twigg Brown are also the architects the new Crown Courts Building; and, appointed to secure planning permission for the present Hay's Wharf scheme. which had gained the support of both Southwark and the GLC before being called in by the Environment Secretary.

The result of the inquiry, held last spring, is awaited. The scheme, put forward by Twigg Brown for St Martin's Property Corporation, the property arm of the Kuwaiti Investment Office, is the successor of a proposal advanced in 1971, called City within a City, which extended to both sides of London Bridge. The present scheme, estimated to cost in excess of £350 million, is limited to the stretch of riverside between London and Tower Bridges. It would retain a number of existing buildings, notably Hay's Dock, filling in the dock to form a piazza but also restoring the riverside ends of its two warehouse

wings to their pre-Blitz, Cubitt design, The scheme's 1.76 million square feet (gross) of new offices is concentrated largely in four places: nearest London Bridge, twin high-rise towers called Number One London Bridge; just west of Hay's Dock, a multi-storey office complex, to be called Cotton's Square, set back from the river on Tooley Street: a medium-rise series of connecting office buildings to be known as English Grounds, immediately to the south of or near the waterfront, the other

250 yards farther east on the corner of the present Abbott's Lane, a 30-storey tower block, triangular in plan (designed by John S. Bonnington for the English Property Corporation) with staggered seven-storey blocks (St Martin's again) on either side of a landscaped vista from

the office tower to the river. East of this some existing buildings would be retained and part redeveloped for industrial and warehousing purposes; then the last 200 yards or so of riverside to Tower Bridge would become a public park overlooked by staggered blocks providing some 200 low-cost flats partly financed by housing association money. It is an unusual feature of the scheme, resulting from the considerable Kuwaiti subsidy, that this major "planning gain" element of the scheme would actually be constructed first. Apart from dedication of the land and the cost of laying out the park, together with the housing subsidy, the developers have also agreed to bear the cost of reconstructing the entire length of river wall between the two bridges and to provide a new river walkway.

The estimated cost of all these benefits is well in excess of £10 million. Two pedestrian routes would run through the scheme from east to west: one alongside

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halfway back towards Tooley Street. The infrastructure would be entirely redesigned to integrate, by common theme, the new buildings with the old, with open squares, landscaping and a pedestrian bridge linking the scheme with London Bridge station. New and refurbished buildings would house public houses, restaurants and small shops; and other features envisaged could include an open-air theatre, a floating restaurant close to HMS *Belfast*, and a landing stage for waterbuses or pleasure craft.

Constraining factors affecting the design of the scheme include an ILEA further education college; the new Crown Court building, utterly unsympathetic in design to its surroundings, now going up on the riverside; various industrial and warehousing uses that could not be relocated; and Chamberlain's Wharf, to be converted, as a result of a successful planning appeal, into a 99-bed private hospital.

Below Tower Bridge, Courage's have lately ceased using their Anchor Brewhouse which, floodlit, presents such a romantic façade towards the Tower Hotel. Having centralized their brewing at Reading, they appeared ready to abandon this historic riverside site, but are now having talks with Southwark's planners with a view to converting the building to pub and restaurant uses. Next door at Butler's Wharf Southwark recently refused permission for a scheme by Town and City Properties for 80 luxury flats and a 200-bedroom riverside hotel for the French hotel chain Sofitel. Refusal, says Southwark's director of development Bob Maxwell, turned on their wish to demolish a number of 19th-century warehouse buildings at and around Shad Thames which the planners consider important to the character of this "outstanding" conservation area. Downstream again, at Chambers' Wharf, the Hay's developers are likely to construct 40,000 square feet of light industrial floorspace, a quid pro quo for clearing some obsolete industrial buildings from the Hay's Wharf site. Southwark's support of office development at Hay's Wharf stands in contrast to Lambeth's opposition at Coin Street.

Downriver from Chambers' Wharf we come to Rotherhithe's conservation area, centred round St Mary's Church. Its tall, 19th-century warehouses were once condemned to demolition but are now reprieved and refurbished or being refurbished for housing and light industrial uses. Then, inside the curve round into Limehouse Reach, is the 120-acre Surrey Docks site, subject of a twostage developer-designer competition won last year by Lysander Estates with R. Seifert & Partners as architects. This £180 million scheme, of which the partner in charge is Colonel Richard Seifert's son John, has five main built ingredients: a covered shopping centre about half the size of Brent Cross but on the face of it more exciting architecturally; an international conference and exhibition centre; an industrial park; an office campus; and, setting the flavour of the whole development, a riverside village of 250 low-rise, "vernacular" style homes, arranged around two lakes with a canal linking them to the Thames.

Lysander, for whom Seifert's designed the scheme, is a consortium that includes four major shareholders-Costain Construction, Lazard Property Unit Trust, Phoenix Assurance, and a French company, Sefri Construction. Though it has yet to apply formally for planning permission, the fact that the two planning authorities, Southwark and the GLC, together own the land and mounted the competition, makes Lysander confident that it can make a start on the main scheme early next year, having already established its site headquarters in the Surrey Docks offices, a listed building which it will begin refurbishing this autumn.

Costain, the main contractor as well as a principal shareholder, will then move on to make a start more or less simultaneously on the shopping centre, the industrial park, and the villagewhich last will include a low, inn-like hotel arranged around courtyards. Selling points which made the Seifert/ Lysander scheme a favourite in public consultation include the fact that 50 per cent of the homes will be low-rent housing association buildings; a village hall (with observation/clock tower); a public workshop and craft centre; a community centre, an old people's day centre, a nursery and a youth club based on the Seifert-designed Crumbles Castle on the Regent's Canal; a sports centre and a docklands museum.

The conference centre (1,700 seats), exhibition halls (20,000 square metres), and office blocks set around roof-glazed atriums in a landscaped campus, follow later in the five-year programme. According to John Seifert, foreigners "desperately want to hold conferences in London and can't understand why we haven't the facilities". So it should all be a commercial success, and certainly it will inject vitality and prosperity into a benighted locality. But it must be added that Southwark (with the former Docklands Joint Committee) has already been busily bringing back life to parts of the Surrey Docks adjacent to the Lysander site.

Along its new distributor road (which loops round the Lysander site, bypassing the inadequate local roads serving the old wharves), it has already completed some elegant low-rise housing (the architects are the John Stedman Design Group) and playing fields with attractively designed changing rooms and depot buildings. Money has been the main obstacle of late, but this area now passes into the charge, for planning and development purposes, of the newly created London Docklands Development Corporation, of which Bob Mellish, a local MP since 1946, is vicechairman. Money for the LDDC is not quite such a problem: it has top priority rating in Whitehall.





Top, London Dockland Development Corporation's chief executive, Reg Ward, at his desk consulting a colleague. Above, St Katharine's Dock, completed and an established success. Right, King George V Dock, part of the still-to-be-developed area that is the Royal Group. Most of the river traffic has now moved downstream.

Downstream of Surrey Docks little of note is happening on the south bank of the river until we have passed Royal Greenwich. The North Greenwich peninsula has its pockets of prosperity, such as the Victoria Deep-Water Terminal opposite the Isle of Dogs, which became so busy that a public footpath, once marked with yellow lines between the containers and under the container cranes, had to be diverted out of harm's way. A new distributor road running off the Blackwall Tunnel approach motorway has opened up industrial sites between there and the Charlton riverside, and the 1,500 jobs this industrial strip provides have done much to make up for the loss of several big heavy industrial plants 10 years ago.

At Woolwich, the local authority (confusingly named Greenwich) has great opportunities within its grasp, with whole sections of hitherto blocked-off riverside, including parts of the Royal Arsenal and a redundant power station, becoming available and offering a chance to reunite the town with the Thames. But money is tight, developers less forthcoming than they were, and the Government has recently administered a slap in the face by proposing to claw back as a prison a site the borough wanted for industry.

But Government money has been poured into a scheme, half-way along this stretch between Woolwich and the Greenwich peninsula, which is likely to change the view of the Thames more dramatically than any other project mentioned in these pages: the Thames barrier. Given the go-ahead in 1971, building began in January, 1975 (Richard Adams, author of Watership Down, was the senior civil servant who, on behalf of the minister in charge, Lord Kennet, wrote agreeing to the scheme). Originally priced at £92 million at September, 1974 prices, it is now costing, at March, 1981 prices, some £430 million, with another £370 million spent on raising river walks all the way down to Southend.

The barrier is needed because London and eastern England have been sinking by 1 foot every 100 years and much marshland that previously absorbed the tides has been drained or built on. When the highest tides combine with strong easterly winds, a tidal surge funnels up the Thames Estuary and threatens to engulf London. The barrier, expected to be ready by December, 1982, meets this threat ingeniously.

Between nine huge piers set in the river bed and surmounted by 60-foothigh stainless steel-clad housings for the



lifting gear, curved steel gates rise from recessed sills in the river bed to hold back the surge. The biggest of these concrete sills, cast in a special yard on the north bank of the river at Silvertown, are 200 feet long and weigh 10,000 tons. All 10 gates can be closed within half-anhour; and to avert the chance of all those millions being wasted because of a power fault, the motors are triplicated and can draw their power from three independent sources: the CEGB grid north of the river, the grid south of the river, and emergency generators on the south bank. Realizing that the barrier when completed will draw tourists, the GLC (which with Ministry of Agriculture support is building it) has included tourist viewing terraces, plus car parking on both banks and a landing stage.

Downriver from Woolwich lies the GLC's new town of Thamesmead, built on the former Erith marshes, and dogged by lack of public and private capital to build its houses as quickly as originally intended. Now with a population approaching 20,000 it desperately needs a proper town centre—but the developer selected by the GLC, Costain, has withdrawn to reconsider the matter—probably a reflection of the general economic situation rather than any shortcoming by Thamesmead.

The town will also be affected by a government road scheme, the East London River Crossing (known affectionately as Elric) which is due to be built in the late 1980s as the final link between the M11, an improved North Circular and the A2. Originally en-

visaged as a tunnel, this scheme (then a GLC affair) was also a decade ago canvassed in the cheaper form of a bridge. The GLC then turned this variant down as having a damaging impact on Thamesmead's residential environment. Now consultants for the Department of Transport have been reexamining the route from somewhere west of Barking Creek to somewhere in western Thamesmead, and the Department have been once more describing Elric as a "tunnel or bridge".

The north bank of the Thames from Barking Creek up to the barrier presents a spectacle of great opportunities but little present change. The grand vistas of the Royal Group of docks—Victoria, Albert and King George V—though they are still operational, appear all but

empty, handling a fraction of their former traffic, for the Port of London has largely gone down river. There is no indication from the PLA of when it will be prepared to release these areas (or indeed that it ever will), but when inevitably the Royals cease trading they will offer one of the greatest challenges to imaginative design and redevelopment on Thamesside. Whatever else happens, those superb stretches of water must be retained and exploited, not filled in like so much else in the docklands.

One thing we could quite soon see changed on this stretch of the Thames is the Woolwich Ferry. With its three lively yellow car ferries darting back and forth from Woolwich to North Woolwich, it is the "wet link" in the present North Circular route. Will the East London River Crossing a mile downriver be deemed to make the ferry redundant? Probably—so make the most over the next eight years or so of the best free ride in London.

But if this part of the riverside is not visibly changing, much behind it is. Under the aegis of the development corporation's predecessor, the Docklands Joint Committee, huge areas of derelict or empty land have been cleared, drained and opened up with new roads and sewers. Already Beckton, north of the Royals, has some remarkably attractive new local authority housing and fine landscaped parkland. It is here that the LDDC's chief executive, Reg Ward, expects 1,000 or more low-cost houses to be built for sale over the next two or three years. He is confident that docklands folk wishing to buy out of the virtual council housing monopoly which exists in much of East London can and will be the customers. And private housebuilders appear to share his confidence. Their markets drying up or turning sluggish elsewhere, they are keen to move into an area of activity. In August four house-building firms received planning permission (in record time) from the LDDC to build 600 houses for sale at Beckton. East of this, and close to the approach roads to Elric, the private sector London Industrial Park continues to expand, steadily if not as rapidly as the developer, Town & City, might wish.

At Bow Creek, which marks the boundary between Tower Hamlets and Newham, the redundant spare land at the CEGB's Brunswick Wharf power station offers a valuable opportunity. West of this, on the Isle of Dogs, much has been and is happening. North of the West India Import 'Dock, the City of London's new and functional Billingsgate fish market is going up.

All round the Isle of Dogs riverside pockets of new housing have been appearing in recent years—some council, some private, and an increasing number belonging to housing associations. Some exploit river views successfully and contribute to the riverscape, but some waste the opportunity. The LDDC's new chief architect planner, the former Lambeth director of development, Ted Hollamby, has firm ideas on how imaginative architecture

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should be promoted, as has Mr Ward. The key word, they both say, is "encourage" rather than "control".

In the middle of the island, in a glass office block between two huge sheds from which Olsen Lines ran their freight business before moving it downriver, is the LDDC's headquarters. The building (an early work of now fashionable "high tech" architect Norman Foster) looks out on Millwall Dock and several large sites with great opportunities for industry. How quickly the LDDC can fill them will give the occupants of West India House a daily window's-eye indicator of their organization's commercial success or failure.

Upstream from the Isle of Dogs come two sites of interest in the Limehouse area. Free Trade Wharf is where the Inner London Education Authority had plans for a new home for the City Polytechnic. Unfortunately there is no money for the scheme, but release of the site could give fresh hope to proposals for refurbishing some of these tall riverside buildings for light industry, craft workshops and flats. To the east, behind Narrow Street (home of Dr David Owen and the Limehouse Declaration which founded the Social Democratic Party) is Limehouse Basin or Regent's Canal Dock, which its owners British Waterways Board some months ago made the subject of an architect/developer competition for recreational and residential development. Three short-listed schemes have been taken to a more detailed stage, and BWB should be picking a winner this autumn from a short list which includes the Green Giant architects Abbott Howard, Shepheard Epstein & Hunter, and Seifert.

Farther west, in Wapping, the development corporation inherits a good head of steam in development, with News International's new presses and offices rising on the site of the listed and much lamented Stack warehouses, a similar but smaller scheme for The Daily Telegraph starting next door, and a £1.4 million Tower Hamlets housing scheme well advanced, with pleasant if unexciting low-rise terrace houses laid out in an imaginative way round partly filled and landscaped dock basins. The overall planning for Wapping was done by Shepheard Epstein, one of the contenders for Limehouse Basin, and makes the most of a situation with many unfortunate constraints, such as dock basins filled in when they might better have been left as an area of water, or filled in in such a way that they were suitable only for open space use, not buildings. But Tower Hamlets tenants looking out over the dock-basin-turnedpark (that will, when the trees grow, become Wapping Wood) are generally pleased with their new environment.

South of these filled-in London docks a new "district centre", costing £500,000 and financed from the Urban Programme, is nearing completion. It

includes shops, a library and a health centre. Little of all this is visible from the river, where the wall of warehouses, safeguarded by listing and conservation area status, attracts plenty of users, temporary or permanent, and is punctuated by that Georgian jewel, the two short, elegant terraces at Wapping Basin entrance.

In Wapping development has begun; at St' Katharine's, farther west and nudging the Tower of London, it is already extremely fruitful. Before turning to that success, let us look at one of the factors which could be crucial to further successful revitalization elsewhere in the docklands, and on which the new development corporation is at present concentrating much of its attention: roads and transport.

Two or three years ago the strategy for the docklands was plain. It had two major ingredients: the Jubilee Line running down through Surrey Docks to the Isle of Dogs and on via the North Greenwich peninsula to Silvertown and Thamesmead; and a £200 million Docklands Southern Relief Road, which likewise hopped from Surrey Docks on to the Isle of Dogs and off again to the Greenwich peninsula to join with the Blackwall Tunnel motorway.

Each scheme had its champions and its critics (the DSRR, for instance, was with some justice said to be more desired by and useful to folk in Greenwich and Blackheath than docklands); but both, for lack of money, are sunk virtually without trace. The LDDC is left preaching the virtues of committed Department of Transport road schemes for East London, including Elric and an M11/Blackwall Tunnel link; and trying to reconcile a viable route for the GLC's Docklands Northern Relief Road, bypassing Limehouse and Poplar, with its newly hatched scheme for a light-rail rapid transit line into at least the western docklands. This scheme, on which London Transport is doing studies for the LDDC, would probably start from Tower Hill/Fenchurch Street, go through Limehouse and on to the Isle of Dogs, then conceivably loop back across to the Lysander shopping centre at Surrey Docks and continue into Tower Hill. One major snag is that its cheapest and best route through Limehouse, a disused railway viaduct leading into West India Docks, has also hitherto been the favoured route for the relief road. Apart from its practical value, rapid transit does have a psychological and promotional effect on development prospects, as London Transport's new railways chief, Dr Tony Ridley, well knows, having been responsible for building both for the Newcastle and Hong Kong Metro systems.

St Katharine's Dock, though some 10 minutes' tourist trot from Tower Hill tube station, does not seem to have suffered unduly from the lack of its promised station on the now shelved Jubilee line extension. Opinions differ on whether Renton Howard Wood's Tower Hotel is an oppressively overbearing or a reasonably self-effacing neighbour to the Tower of London;

Peter Drew's St Katharine-by-the-Tower Ltd (the Taylor Woodrow subsidiary which has the 25 acre St Katharine's site on a 125 year lease from the GLC) has saddened conservationists by its insistence on demolishing the last of the Telford warehouses which surrounded the dock basins. The recently completed replica building on the Tower Bridge side of the complex is disappointingly dull. However, the Ivory House, the converted 1850s warehouse at the heart of the dock basins, is a triumph of adaptive conservation; the dock basins, abob with boats and lined with shops, public houses and restaurants, are tremendously popular with tourists and Londoners alike. The overall scheme has provided, apart from the hotel and the money-making international trade centre, some 300 low-cost rented homes on a site between the eastern basin and the river. St Katharine's is both lively and alive. Now within the LDDC designated area, it makes a suitable gateway to the developing and developable lands downriver.

The north bank of the Thames from the Tower to Vauxhall offers much less scope for change than its south bank. For most of its length, conservation rules; indeed, from the Temple onwards most of the Westminster City Council riverside is now in conservation areas where the presumption is strongly against change. Even when the local authority may wish otherwise, the Environment Secretary can block redevelopment, as occurred with the present Billingsgate Market, where Mr Heseltine made it plain that he would expect the City Corporation to explore all feasible re-uses before he would countenance demolition.

The conservation ginger group SAVE having demonstrated that re-use in conjunction with development of the empty land to the west could make economic sense, last summer the City Corporation invited tenders for the building and site. These are to be decided on a purely financial basis, and it will then be up to the successful tenderer and the city planners to settle the form of the development, but it now seems certain that Sir Horace Jones's elegant Victorian market building with its picturesque roofline topped by fishy weather-vanes will be restored and converted, perhaps as a complex of specialist fish restaurants with communal eating area as SAVE proposed. Seifert & Partners' headline-catching scheme for a bridge across the river with shops, restaurants and offices on it may be mentioned here, since their modern variant of the medieval London Bridge with houses built on it is proposed for this stretch of the river. But it should be added that none of the planning officers concerned regards it as likely to receive planning consent.

Behind Billingsgate, on the north side of Upper Thames Street, an interesting development called the City Village has been proposed, a mixture of refurbishment and new infill with picturesque features such as onion domes representing the architects' determination to provide

something more visually stimulating than most recent development in the Square Mile. Upstream of London Bridge, a City Corporation multi-storey car park between the river and Upper Thames Street is coming down so that a new car park plus offices can make more profitable use of a valuable site. Then upstream of Southwark Bridge new premises for the City of London School are planned for the concrete raft over the City cut-and-cover dual carriageway relief road. The rebuilt Mermaid Theatre recently opened near this road's western portal, a triumph of Bernard Miles's ability to tap City resources and land values.

Upstream from the Temple little is changing along the line of the Victoria Embankment until we reach Westminster Bridge. Here two developments merit mention. First, the competition scheme for designing a new pier which drew some interesting entries and then appears to have hung fire.

Word is that the new Labourcontrolled GLC were wondering just before the summer recess what to do about the short-listed entries. A well designed pier at Westminster could provide a stimulus for the gradual replacement of other aging and utilitarian structures up- and down-river, make boarding and leaving boats a less tedious, more civilized business, and, with concessionary kiosks built in, might even produce some useful revenue. Both Westminster and the City broadly welcome floating restaurants, pubs, art galleries and similar uses in historic ships moored along the river; and Westminster have recently approved an application for a new floating pub to replace the burnt-out Old Caledonia.

Behind Westminster Pier, the longdoomed buildings in New Bridge Street, which were to have provided part of the site of the new parliamentary building, are in increasing need of attention. The Government has had the consultant architect William Whitfield looking at possible answers to this. Refurbishment and conversion seems to be the favoured solution, which is right, because this small-scale jumble of varied Victorian buildings provides the perfect foil to Parliament and the Big Ben tower across the road. Perhaps the Department of the Environment will even get around to cleaning the brickwork of the up-river Norman Shaw building, the old Scotland Yard, which has been refurbished as MPs' offices.

Upstream again, on Millbank, the Tate Gallery, with money from the Clore interests, is all set to implement James Stirling's curiously dull scheme for an extension to house the Turner collection; and finally, just upstream of Vauxhall Bridge, Nicholas Lacey's architectural competition-winning scheme for riverside flats, a public house and light industry, for the Crown Commissioners and Wates, is nearing completion. Its long, steep roofs with dormers are excitingly unlike anything else on the central London riverside. Opposite Arunbridge's Effra site, they bring us back to where we started

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(The 1981 contest was unresolved as we went to press. But last year's winning BMW 635 Coupé has already won the European Touring Car Championship race at Donington in May. Indeed, BMW's took four of the first five places.)

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test the BMW 735i Special Equipment as well. Its refinements would surely have ensured BMW took the first three places. For they include everything from

For they include everything from computer controlled anti-lock braking to electronically controlled air conditioning.

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The showjumping circus

by Des Wilson

If you have talent, a liking for hard work and long hours and the resources to stake about £30,000 a year you might make a successful showjumper. If you cannot find the money or a backer you need luck. Photographs by Charles Milligan.

They come like a circus in the night, many of them at the wheel of pantechnicons you would think only a giant could drive. The vans contain both a mini-home for performer and groom and also a travelling stable for at least three horses plus equipment and food. They park outside the Wembley arena and in the early hours of the morning the grooms transfer the horses to specially built stables where they are fed, brushed and generally fussed over. After breakfast the riders exercise them before changing into the familiar red and white for men and black and white for women. All is ready for the matinee and "another opening, another show"

The day before it could have been a county show anywhere in Britain. Or the week before an international event at Hickstead, or in Ireland, or on the Continent. Like performers in a circus, showjumpers are as hardworking out of the ring as they are in it, rarely see much beyond the site of the day's or week's event, are at professional level only few in number, close and self-supporting, and suspicious of outsiders. And like the circus, it is a family business. Witness the family team of Harvey and Robert Smith. Or the married riders Lionel and Pam Dunning. Or the fact that showjumping legend Ted Edgar's wife Liz, also a champion, is the sister of that other legend David Broome.

On the first day of this year's Royal International Horse Show at Wembley we found ourselves at luncheon in the Members' Marquee with two families, each obviously with a showjumping daughter. Judging by the champagne they could have already been winners but the show had not started. There was, however, ample reason for celebration. Jean Germany at 21 and Sally Mapleson at 24 had just become the latest beneficiaries of the flood of commercial sponsors into the sport—to the tune of £100,000 each from Crown Paints to finance them for three years.

Bob and Maureen Germany, farmers with 5,000 arable acres in Newick, Sussex, had been driving Jean around gymkhanas since she was eight and as she won more and more so they had been investing more and more of their earnings to back her. No complaints, mind you: they had because of her talent become accepted in the showjumping world and if there was a better hobby to spend their hard-earned money on, they could not think of it. They told us that is cost around £30,000 a year to keep Jean showjumping and prize money had so far reached about half that level. The balance was made up by family money, by training and selling young showjumping horses,



Sally Mapleson, 24, began the Royal International Horse Show with the promise of £100,000 backing from new sponsors.

The showjumping circus

or by sponsors.

We discovered that events such as the Royal International or the Horse of the Year Show this month are not just about the competition that the spectators and the television audiences see; behind the scenes they are a horse market. The best riders in the world will fail lamentably without a good horse and they are constantly watching each other's mounts and making offers and counter offers. Nobody is more worth following in this respect than Ted Edgar, a stocky man with a huge stetson, worn even with evening dress, who is constantly wheeling and dealing to find the best horses for his team of wife Liz, and rising stars Nick Skelton and Lesley McNaught.

A top-class horse can with good fortune be bought for a few thousand pounds, but can also cost up to £100,000. So the cost of showjumping includes buying horses, training them, maintaining them in well equipped stables, feeding them, paying a groom and then transporting rider, groom and horses from show to show.

We went up into the showjumpers' stand with Jack Mapleson to watch his daughter Sally ride. A businessman from Downton, Essex, he is a typical showiumping father, "If you have a son and daughter in showjumping you say goodbye to a lot of money, to holidays, to almost any other interest. Talk around the family table is nearly all showjumping. Such holidays as you have are linked to showjumping events. But the reward is seeing her win. Success, that's what it is about. And, of course, you have to support her when she gets depressed, when she's having a bad run or a horse gets lame.'

bad run or a horse gets Isme."
We watched Jean Germany jump.
Perhaps with the £100,000 still on her
mind she knocked down the first fence
and completely demolished the ninth
to run up eight faults and eliminate
herself from the class. "The problem is,"
said Mr Mapheson, "you can talk to a
rider but you can't talk to a horse. You
never know whether they are in a mood
to have an on or off day or whether they
are feeling a bit off colour. They sometimes just take it into their heads they
don't like the look of a fence and stop.
You don't know from one day to the
next what they're going to do,"

He paused and watched Sally in the arena. "Quiek, Sally, you're against the clock," he muttered. Her horse pulled up at the seventh fence and looked at it resentfully. "There you are," said had Mapleson trying to sound philosophical but looking dejected. "It just decided to lack it in."

Sally Mapleson had to do well enough by the Wednesday to be invited to stay for some of the big prize money events later. The big stars, like women inders Caroline Bradley and Liz Edgar, do not have that problem. We found Caroline at a press conference caunching her book on show.







Seenes from the RHIS at Wembley: top, Sally Mapleson dresses for action; centre, reference king George V Cup winner David Broome exercises his horses before joining other shows to wind the course they will have to manoeuver in the next event.









Far left, Lionel Dunning and Harvey Smith watch Caroline Bradley, left, in competition; above, David Broome receiving congratulations from Princess Anne.

"We are a nation of short memories"

(WINSTON CHURCHILL)



Medallion struck by the Goldsmiths and Silversmiths Company in January 1945 to commemorate the two "Battles of London" in 1940 and 1944. Packed in handsome presentation cases the medallions were sold on behalf of the Royal Air Force Benevolent Fund and have since become collectors items.

After 36 years World War II is just a memory for many of us and a whole new generation cannot even remember.

But each one of us, whether we lived through the war or not, owes a debt to the men and women of the RAF. 72,000 died and many thousands more were left disabled — mentally and physically.

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We need your help now and for the future. Please remember the Fund in your Will. We gladly give advice on legacies, bequests and covenants.

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The showjumping circus

jumping. She was, we discovered, shy and anxious to get away from people and back to horses.

Do you need money to get into showjumping? "It helps to start with but few people could stay in it if they didn't make it pay. It's tremendously hard work and you have to have a lot of dedication. I make my living mainly out of training and selling horses, but there are opportunities these days for youngsters to break in, if they get taken up by a team, as Lesley McNaught has been by the Edgar team, or if you have the star quality to attract a sponsor."

She talks of the administration job she has to do late at night in her caravan. "Each night we have to make our entries for the next day's classes, choose the right horses for the right competitions. We have to fill in entry forms for other shows, often arrange travelling documents and vaccinations and passports for horses going to international events. Then we have to keep in touch with the stables at home."

The first big event of the week, the Puissance, involved raising the height of the obstacles after each round, notably the famous wall. It is always a highly popular event. On this occasion two of the big names, Harvey Smith and David Broome, were out early, and the event turned into a fierce contest between Ireland's Eddie Macken and Harvey Smith's son Robert. It is probable that Harvey loses more weight watching Robert ride than when he is competing himself. He stands at the entrance to the arena, and talks him through the round. and if it is a clear round the two are seen in animated discussion in the collecting ring, as Harvey passes on his years of experience to his son and urges him on. On this occasion the urging clearly worked, because the wall was lifted to over 7 feet before Smith and Macken decided to split the money.

Harvey Smith, who is now 43, is one of the most popular of British show-jumpers. His career has been controversial because of his no-nonsense attitude to officialdom, but he is liked and respected in the sport. He is one of the first to help others, and when he heard there was a party of disabled children at the show was to be seen rounding up David Broome and other competitors to climb into the stand and meet them.

After the Puissance the scene was set for the top class for men, the King George V Gold Cup. On earlier evenings the atmosphere had been relaxed. the riders sitting together out in the late sunshine chatting or watching each other take turns coaxing their horses over the jumps in the practice ring. Now it was raining and they were crowded into the indoor collecting ring but noticeably apart, each alone with his hopes and his horses. With prize money of £5,000 it was not the week's most valuable class but its prestige value was unique. David Broome had said earlier, "I would keep my best horse fresh for this even if there were no prize money."

In the arena Alan Ball, who has been designing showjumping courses for 25 years and is the man whose carefully laid schemes all the champions have to beat, took a final look at the jumps. "The aim is to produce a winner worthy of the prize," he commented. "I try to test the rider and the horse and above all the combination of the two."

Ball, who comes from Warwickshire, looks permanently exhausted, hardly surprising considering he works for 16 hours a day and spends 170 days a year at horse shows trying to produce those winners. He travels the world creating showjumping courses for shows and supervising the arena parties. For this show he has the help of four experienced course-builders, each used to being the boss at smaller shows.

Content that all was in order, he retired to the sidelines and watched Broome in action on his horse Mr Ross. "Notice that I start them from the far end of the course. The first two jumps are towards home to encourage the horses to jump. They always jump better in that direction." Broome negotiated these fences and then crossed the arena to take a parallel on the far side. "Now he has to turn sharply to the wall. I change the course each year but it's a tradition that the wall remains. There, he's over that, and the next parallel on the far side. He is being extended now. The pair of gates that follow are difficult: there's not much space between them."

Broome, still as a statue on the horse, economical with his movements, eased Mr Ross over the obstacles. "Now he has to change rein for the triple bar, then take five or six strides to the vertical planks. Sharp turns back over the 10th and 11th and now there's the tough combination of three jumps to finish." Broome survived without an error and there was a roar from the crowd. banked up to the ceiling on all four sides of the sawdusted ring. Nine others survived without faults and there was a jump-off, only two surviving for a third round, this time against the clock. Derek Ricketts on Coldstream set the target with 29.2 seconds, a fast round, Broome produced a brilliant turnaround between the fifth and sixth fences to pick up what proved to be the winning second, coming in clear with 28.1. Alan Ball was content. He had produced a winner, and it was a worthy one, David Broome, holder of the cup now for a fifth time. It also meant that because of Liz Edgar's win in the Queen Elizabeth Cup brother and sister had taken the two prestige prizes of the show.

Broome, who along with Nick Skelton had a sensational Royal International Horse Show, is not only a superb showjumper but a special kind of sportsman, always ready to find time for the younger riders, friendly and relaxed. He can still talk enthusiastically about "that lovely thing, the combination of man and horse", and of the special challenge of the jump-off—"me and my horse against him and his horse and their performance"



John Player Special

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Letter from Salisbury

by Robert Jackson

It was the evening of budget day when I flew into Salisbury. All the way from the airport the young black taxi driver expostulated to me about the rise in the price of petrol and the increase in sales tax, lifting both hands from the wheel to make his point more vividly. Allowing for greater excitability and a different accent he might have been a London taxi driver commenting on one of Sir Geoffrey Howe's Budget statements. Indeed, the next day I was not surprised to see a photograph in The Herald—the Rhodesia Herald, as was-of Enos Nkala, Zimbabwe's Finance Minister. holding his budget box aloft in the timehonoured fashion, as if standing on the steps of 11 Downing Street.

The last time I had seen Mr Nkala was 18 months previously, when the last British Governor had banned him from speaking in the election campaign because of the excessively revolutionary flavour of some of his remarks.

What most of all strikes the visitor to Salisbury today, well into the second year of Zimbabwean independence, is the pervasive atmosphere of normality. It is, of course, less and less the normality of the English Home Countieswhich is what it was until the guerrilla war got going in earnest eight years ago. More and more it is the normality of the other relatively prosperous bits of former British Africa: of Lusaka or, still more, of Nairobi. The ministers flash past in their Mercedes cars; next door the new black Deputy Secretary has moved in and his family are enjoying the swimming pool.

In any balance sheet of Zimbabwe's progress since independence, this climate of normality must surely count at the top of the list of achievements. Two years ago, with the war in the bush getting into higher gear and the moral of the whites approaching breaking-point, it seemed that the future of Zimbabwe might resemble that of Angola or Mosambique. Yet the Zimbabweans have discovered a bridge to a more hopeful future.

Robert Mugabe, Zimbabwe's Prime Minister, deserves much of the credit. From the day of his election victory he has set out to balance each necessary step to meet the pent-up expectations of his people with measures to reassure the whites, and Mr Nkomo's Matabele who constitute 18 per cent of the black population. There have, of course, been irritations for the whites—the blatancy of the new bias, replacing the old, in the media, the rapidity of Africanization, the tense relations with South Africa, the radical utterances of the Minister of Health, the mild redistributivism of the "Riddell report" on economic and social policy for the future Zimbabwe. Mr Nkomo and his Patriotic Front party have had to struggle to assert their influence. But from the point of view of Zimbabwe's white and Matabele minorities the balance sheet since independence is massively more positive than expected.

One of the most remarkable features of the scene in Zimbabwe today is the relationship of mutual support—indeed enthusiasm—between Mr Mugabe and the white farmers. At more or less the same time as confirming the former Rhodesian army commander in office Mr Mugabe appointed the head of the (white) Commercial Farmers' Union to be Minister of Agriculture. And one of the earliest decisions of the Mugabe government was to award a substantial increase in prices to farmers—resulting in bumper maize and tobacco crops.

This decision carried with it real political risks. There is courage as well as realism in making one of the first acts of an independent government, an increase in food prices. The effects have been to some extent offset by the introduction of massive food subsidies. But even in the distribution of the consequent increased tax burden the watchword has been reassurance.

Can it last? Plenty of white Zimbabweans insist that it will not and that any day now Mr Mugabe's government will reveal itself in its red-revolutionary colours. Indeed, one of the most disappointing features since independence has been the high rate of white emigration, although the attractions of the boom in South Africa have played a big part in this. In assessing these gloomy prognostications it is, however, necessary to take account of the curious psychology Rhodesian whites developed in the guerrilla war. They conditioned themselves to expect disaster.

Nevertheless it is obvious that under African rule Zimbabwe is going to become more and more an African country rather than an outpost of Europe. In this sense the environment for whites who cannot come to terms with change is bound to get worse. On the other hand, by now it seems clear that the process of change is going to be evolutionary, allowing ample time for adjustment. And it is also clear that for those whites who are willing to think of themselves as part of an African country there is a future.

But to return to Mr Nkala's budget, there seems to be a danger that the corporate sector may find itself increasingly overtaxed-primarily, at this stage, so that the burden will not fall too heavily on personal taxpayers, who in the main are white. Stability means keeping white skills, which includes sparing white taxpayers. It means sustaining the production of white farms, which necessitates paying good prices. It means taking the edge off the consequent African discontent, for example subsidizing food and transport. All of which adds up to bigger expenditure from a still narrow tax and borrowing base.

In the longer term the future of industry and commerce in Zimbabwe, as in the rest of Africa, obviously depends on the role that private enterprise and economic individualism are allowed to play. Zimbabwe is now ruled by people whose traditional culture embodies a very different conception of the balance between the individual and the collective than that which Zimbabwe inherits from the European settlers. At the same time an essential ideological element in the balance that Mr Mugabe has struck between reassuring the whites and satisfying his followers has been his in-

sistence on the long-term commitment of his government to socialism. The message is rather like that of the British Labour party in former times: "Today we work through capitalism, so that we may build socialism for tomorrow."

But what does this socialism actually involve? Listening to the debates eddying to and fro in Salisbury you cannot help feeling that the issue is really academic. The official slogan is "Growth with Equity": but surely the hard truth is that countries at Zimbabwe's stage of economic and historical development can only achieve growth with inequity—the essential choice being between inequity in the distribution of power (that is socialism, leading to the concentration of power in the hands of politicians and bureaucrats) or inequity in the distribution of wealth and income (that is individualism, which rewards the ablest and the luckiest).

This being the case, it is important to look behind the official ideology to what is actually happening. And this brings us full circle, to the atmosphere of normality that prevails in Salisbury—the normality of other former British coionial lands in Africa. What is actually happening here, as there, is that a black middle class of professionals, politicians, administrators and entrepreneurs is stepping forward, with sometimes indecent haste, to fill-and often merely to share—the white man's shoes. On the land the area farmed by Africans is increasing, but the trend continues to be away from tribal communalism to individual proprietorship.

The drift to the towns continues. Modern urban sources of employment, in government and in industry, must expand to meet the need of the black middle class for advancement and of the growing black urban population for jobs and welfare. The talk may be of socialism, and the government may become more and more bloated. But the reality is that, like Britain in the 1640s, or Africa in the 1770s, or France in the 1780s, Zimbabwe has just gone through its bourgeois revolution

Protected flora

The Wildlife and Countryside Act 1981 extends the list of protected flora from 20 to 60. The new 40 species added to the list protected by the 1975 Act are illustrated overleaf by Victoria Goaman. Her painting complements that of the protected

animals by John Davis, published in our September issue together with the complete list of protected fauna and flora.

Pink, Childling

The newly protected flora illustrated overleaf are as follows:

Alison, Small
Broomrape, Bedstraw
Broomrape, Oxtongue
Broomrape, Thistle
Catchfly, Alpine
Cinquefoil, Rock
Club-rush, Triangular
Cotoneaster, Wild
Cow-wheat, Field
Cudweed, Jersey
Eryngo, Field
Fern, Dickie's Bladder
Galingale, Brown
Germander, Water

Alyssum alyssoides
Orobanche caryophyllacea
Orobanche loricata
Orobanche reticulata
Lychnis alpina
Potentilla rupestris
Scirpus triquetrus
Cotoneaster integerrimus
Melampyrum arvense
Gnaphalium luteoalbum
Eryngium campestre
Cystopteris dickieana
Cyperus fuscus
Teucrium scordium

Hare's-ear, Sickle-leaved Hare's-ear, Small Knawel, Perennial Knotgrass, Sea

Lavender, Sea

Leek, Round-headed Lettuce, Least Marsh-mallow, Rough Orchid, Early Spider Orchid, Fen Orchid, Late Spider Orchid, Lizard Pear, Plymouth Bupleurum falcatum
Bupleurum baldense
Scleranthus perennis
Polygonum maritimum
Limonium paradoxum
Allium sphaerocephalon
Lactuca saligna
Althaea hirsuta
Ophrys sphegodes
Liparis loeselii
Ophrys fuciflora
Himantoglossum hircinum
Pyrus cordata

Sandwort, Norwegian
Solomon's-seal, Whorled
Spearwort, Adder's-tongue
Spurge, Purple
Starfruit
Violet, Fen
Water-plantain, Ribbonleaved
Wood-sedge, Starved
Wormwood, Field
Woundwort, Downy
Woundwort, Limestone
Yellow-rattle, Greater

Petroraghia nanteuilii Arenaria norvegica Polygonatum verticillatum Ranunculus ophioglossifolius Euphorbia peplis Damasonium alisma Viola persicifolia

Alisma gramineum Carex depauperata Artemisia campestris Stachys germanica Stachys alpina Rhinanthus serotinus



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ISLE OF WIGHT

Photographs by John Robert Young



The Isle of Wight is the same size and shape as Singapore: a diamond 13 miles deep and 23 miles wide. So similar is the geography of the two that in the last war British troops were issued with maps of the Isle of Wight when stationed in Singapore. In the 19th century the two islands had the same population: 30,000. But today Singapore boasts 2.3 million while the Island (as it is known by all who live on it) seems overcrowded with 110,000. The diamond of the Orient is a hive of industry: the diamond of the Solent is one of the most gentle, polite, tidy, cohesive, leisurely, picturesque places in the United Kingdom.

The Island is Britain's smallest county, a proud position once held by Rutland. It was the same Whitehall merry-go-round that abolished Rutland and severed the Island from its administrative tie with Hampshire and made it an independent county. Complete with three councils, almost 100 councillors and two tiers of local government, this community is the most over-governed in the country. Not that

our population of retired people, hotel keepers, small businessmen and farmers' are the sort who need keeping in line.

Nonetheless it is right that the Island should be its own county. Few other places, though they may be as diverse, have a stronger sense of community. There are clubs, fêtes, charities, dinners, societies for everything; and nowhere could the man from Mars land better to discover a slice of Britain. It is the feeling of identification, of being "an Islander", that does it-that concentrates things and provides a common link. To be "an Islander" is a phrase with a strong, if self-conscious ring, employed most frequently by those most recently arrived. Its validity is shared experience: the half-hour ferry ride to the mainland; the two weekly newspapers that get into a remarkable 95 per cent of the homes, and are full of earnest detail; the single Westminster constituency (represented by a hardworking Liberal MP) which gives the

Island a political focus; the Governor, an ancient title and a position diligently held by Lord Mountbatten until his murder; and that primitive, but reassuring, feeling of knowing one's own territorial boundaries—the sea.

In many ways this "Island" attitude is nonsense; occasionally it is insufferable. Nine-tenths of the Island's concerns are identical to those of the south coast; but the one-tenth difference is a catalyst to the community. There are, in fact, very few islanders proper. The old accent has all but gone, so have the old island names-Joliffe, Cotton, Oglander, Dawes. Probably less than a fifth of the population can trace their island connexions back to the 19th century, the time my own grandparents moved there.

Paradoxically local history thrives best in places of depopulation. The Island, which has more than doubled in population since the war, has had its past buried in newcomers. But its history is there for all to imagine, for the Island has been thrust into events by two unchanging factors: its mild climate and its position of strategic importance for the defence of southern England.

The Romans were attracted to the Island for both these reasons. Their colonial landlords built large villas there. grew vineyards, and must have imagined themselves, on those balmy, sunny days that the Island so brilliantly produces, as being almost in Italy, recreating a corner of the civilized Mediterranean amid the barbarians. They called the island Vectis: a name that still survives stamped on the side of the county's buses.

King Harold was the first of England's defenders to realize the island's importance for keeping watch on the Channel. He stationed the bulk of his forces there during the long and fruitless wait for William's invasion from Normandy. In 1588 those same high downs from which Harold's Anglo-Saxons looked anxiously out provided the best seats for the rout of the Armada. In 1939 they were look-out

Isle of Wight

posts again, for hidden in the Boniface Downs, which climb sheer from the southern tip of the Island, were those most secret of weapons, the first radars.

The Island has been a royal seat only twice, and in very different circumstances. For King Charles I it was a most unwelcome prison: he was mewed up in Carisbrooke Castle, in the centre of the Island, for the long months before his execution. It is a fine castle, with all the things a self-respecting castle should have, yet it is set in such a sea of green, looking out over gentle downs, and so domestic a village, that there is little foreboding about it. (Not so its modern neighbours, the great security prisons of Parkhurst and Albany. These enormous compounds, floodlit by night, electronically guarded, hemmed in by wall and wire, have a look of severity about them that Carisbrooke can never have known.)

The second royal visitor came of her own accord and left an impact on the Island that is still everywhere to be seen. Queen Victoria's country palace of Osborne, where she long held court and finally died, brought the world to the Isle of Wight. The fashion set by the Oueen made it the Victorians' Riviera. That "change of air" recommended by 19thcentury doctors, for everything from a broken leg to a broken heart, meant a visit to the Island. And the thousands who came endowed it with some of Britain's best Victorian architecture: the villas of Ventnor and The Undercliff are vast, sturdy, magnificent homes around which an already romantic landscape was preened to fit a picture-book ideal.

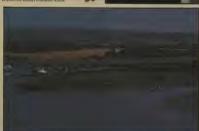
Piers were built at every seaside town—Sandown, Vertnor, Shanking, Ryde—resplendent with wrough tiron, receiving a ceaseless flow of ferries, those "penny-sicks" that would carry you around the Island for a single penny. They still stand, dilapidated monuments to a vanished joility of crinoline and beach-huts, energy, modesty and confidence. And finally there is Obborne itself, outside East











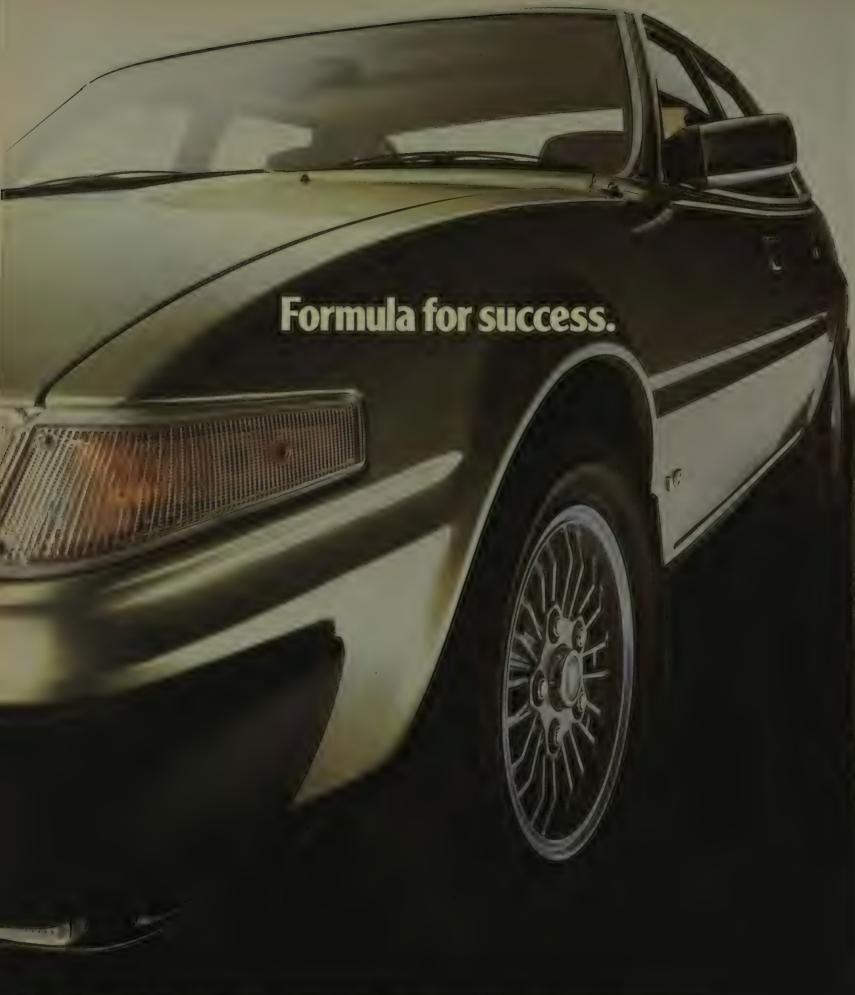
Top, visitors at the pool round the old pump outside the Crab Inn, Shanklin Old Village. Centre, the single-track steam railway at Havenstreet. Above, yachts at Yarmouth, one of the Island's centres for sailors. Right, Victorian villas at Ventnor, which lies under and is sheltered by St Boniface Down.







Top, the Island's high chalk downs, rising to a height of 787 feet at St Boniface Down, are excellent country for walkers. There are 1,200 acres of National Trust land on the Isle of Wight. Left, one of the Island's six piers is at Shanklin. The resort is also renowned for its fine, sheltered sands, above.



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TAUVEI

Success breeds success.

Isle of Wight

Cowes, with its Italian campanile, Victorian clutter and labyrinthine corridors—imposing but not oppressive. Every visitor to the Island should make the trip there as well as to Queen Victoria's church at Whippingham, perhaps the most perfect, purely Victorian chapel in England. You leave each place impressed by the Queen's personal and certain taste.

Those were the Island's great years, a period when it was, without exaggeration, one of the centres of the world, political, literary, international. Then it saw the German princes sporting themselves at Cowes; Marx and Dickens holidaying at Ventnor; Swinburne versifying at Bonchurch; Julia Cameron with her early camera at Freshwater, photographing that giant of the Island, Alfred Lord Tennyson.

This literary tradition, begun with Keats at Shanklin, continued into the 20th century with D. H. Lawrence, with J. B. Priestley, and with the poet who, in his late 70s, taught me to swim off the Island, Alfred Noyes. All these men chose the Island not merely as a refuge, but as an inspiration to their work. The octogenarian Tennyson, for example, wrote "Crossing the Bar" after the journey across the Solent to Yarmouth, where the bar still moans "when that which drew from out the boundless deep, turns again home".

The end began with Victoria's death. The Edwardians, spurning the things that had delighted their parents, made for the south of France. The villas became boarding houses; the promenades crumbled. The warm and gentle climate that had attracted bohemians and courtiers, artists and politicians, was found in Europe instead. The buildings and the palm trees remain; so does much of the picture-postcard beauty, but as a place of distinction the Island's days are gone. Today it has many qualities but it is no longer an inspiration or an escape; it is rather a neat and well ordered corner of calm.

The Island has two particular miracles, the downs and the sea. I have often heard tell of the existence of an ancient Islander who had never seen the sea. Doubly unfortunate man, for he could not have known the downs either. The downs run in a spine east to west along the middle of the Island and reappear to the south in a burst above Ventnor. Walk along them towards the east and you see in the folds of the valley to either side the towns and suburban centres of the Island where two-thirds of the population live, and, across the Solent, the sprawl of Portsmouth and Southampton. The contrast between country and town, seen from this hawk's eye view, is evocative of those early 19th-century prints in which field and factory abut one onto another.

Walk to the west, starting at the lovely thatched village of Shorwell, and across Tennyson Downs and the lands of the National Trust, and from one particular spot you can see the entire Island,







Isle of Wight
Area
94,146 acres
Population
116,100
Main towns
Ryde, Cowes, Ventnor, Shanklin,
Sandown, Newport
Main industries
Tourism, agriculture, manufacturing,

light engineering

all four points of the diamond. Ahead lies a long stretch of land, pointing off towards Dorset, which in a combination of sea, light, farmland, hill, forest and hamlet—ever changing with the hue of the sky—is as fine a walk as any in the kingdom. It is a walk I have done a hundred times, gazing over towards Yarmouth, tiny to the north-west, or back to St Catherine's Point, the high headland to the south. To the one side lies the open Channel, always busy with cargo-ships, to the other the protected

waters of the Solent, filled with sails. The Island is veined with such bridle paths along cliffs and valleys and landfalls; it is a walker's paradise. Yet up on these downs, on a fine afternoon, you will seldom meet a soul—a luxury for oneself, but a depressing comment on one's fellow men.

From the downs one is overwhelmingly aware of the close encircling sea; but from the sea the downs do not loom. The Island's coast seems low and gentle, everywhere are welcoming familiar harbours: Bembridge, Fishbourne, Cowes, Newtown, Yarmouth, Totland. And long stretches of the coastline are, miraculously, unspoilt, with hardly a modern development to be seen. This water from the Spithead to The Needles, marked each end by an active life-boat station, must be the best sailed stretch of England's coast; even on a blustery January day you will see some stouthearted sailor enjoying himself.

The centre of all this activity is Cowes, and the river Medina that splits the town in two, cleaving the Island right to its capital, Newport. At its mouth on the west bank is the Royal Yacht Squadron and the sailing side of Cowes: yacht chandlers, boatyards, slipways, clubs. On the east bank are some of the Island's larger factories; between them

Sailing craft and ferries from the mainland lie side by side at Cowes, which has been called the Ascot of yacht-racing.

plies a chain ferry, joining the two worlds. For that first week in August—Cowes Week—the town is packed with sailors from every nation; every other year, when the Admiral's Cup is raced, teams come from as far away as Brazil and Hong Kong. But Cowes has no monopoly on Island sailing, nor does sailing have a monopoly on Cowes. Although the Island regularly produces the best helmsmen in the Solent, most Islanders regard sailing as a Londoner's weekend sport.

Nor are they far wrong. Every summer the floods of tourists come, with standing room only on the ferries. There are those who come to sail; those who make for Bembridge, where rows of nannies in uniform watch over their wards on the long, flat sands; those who stay at the hotels and boarding houses of Sandown and Shanklin. These visitors. mocked during the winter, are awaited in the summer as swallows of good fortune. They block the roads, dirty the streets, crowd the shops but they are the Island's biggest industry, its economic lifeblood. And yet they get their money's worth without ever touching the real Island unless they decide, as so many do, to retire here.

Only Bournemouth has a higher concentration of elderly people. You see them clambering the hills of the seaside towns, looking ruddy and healthy, entering the community, living long, becoming Islanders, having a second grasp at life. Island cynics scorn these invaders. Yet there can be few better places to grow old: the good climate, the fecund gardens, the impeccable social services, the sense of community are all there. But then there are few better places to be young, messing around in boats, lolling on the beaches, strolling along the downs. The Victorians were right-broken arm or broken heart, make for the Isle of Wight



Castle Brideshead

by Michael Watkins

Tinsel on a Christmas tree? "Never!" George Howard's vigorous advice during the making of the television serial of Evelyn Waugh's novel was readily welcomed by the producer. Castle Howard is the setting, and almost as magnificent is the attention to detail in recapturing the vanished days of *Brideshead Revisited*.

Photographs by John Brown.



George Howard, owner of Castle Howard, the Vanbrugh-Hawksmoor Yorkshire masterpiece, chosen as Brideshead's model, says, "To my knowledge Evelyn Waugh never came here, although he may have driven over when he was staying with Christopher Sykes at Sledmere. I met Waugh once in White's, a rude bugger; but it's a wonderful book."

producer Granger, Television's multi-million pound serial of Waugh's Brideshead Revisited, met Waugh when Granger was a cub reporter in Brighton years ago, and remembers him as "immensely kind-I asked him one of those callow questions about his work habits, to which he replied, 'I always find it's the application of one's bottom to the seat of the chair.' He gave me, a completely unimportant junior, a great deal of time and when he showed me to the door of his hotel room he said, 'Ours is a very exacting craft, isn't it?' I thought that showed enormous charm.'

Castle Howard in Yorkshire, owned by George Howard, was the location chosen for Brideshead Castle, the home of Lord and Lady Marchmain and their four children.

About the making of *Brideshead*, Granger says. "In spite of all the frustrations and setbacks—first the ITV strike, then the change of director, then Jeremy Irons having to leave us to make *The French Lieutenant's Woman*—I don't think there was a day when we didn't relish doing it, and apart from the three months of the strike, we were steadily in production for over two years."

Waugh wrote *Brideshead* in 1944. As he said in the 1959 preface to a revised edition, "It was a bleak period of present privation and threatening disaster—the period of soya beans and Basic English—and in consequence the book is infused with a kind of gluttony, for food and wine, for the splendours of the recent past, and for rhetorical and ornamental language, which now with a full stomach I find distasteful."

Yet by 1959 the world had not changed out of all recognition: "And the

English aristocracy has maintained its identity to a degree that then seemed impossible. The advance of Hooper has been held up at several points. Much of this book therefore is a panegyric preached over an empty coffin."

Hooper is the Army subaltern seen by Charles Ryder, the narrator, as the symbol of Young England, born of the suburbs more than the shires: "Hooper had wept often, but never for Henry's speech on St Crispin's day, nor for the epitaph at Thermopylae. The history they taught him had had few battles in it but, instead, a profusion of detail about humane legislation and recent industrial change." Ryder does not, approve of Hooper's "flat, Midland accent", nor of his way of saying "rightyoh", nor of the way he combs his hair, without parting, from his forehead; at the same time he has a feeling "which almost amounted to affection for him". It is by this ambivalence, in the prologue, that the reader is introduced to the narrator's passivity.

For Granger Brideshead has taken almost a decade, from the time of the first tentative inquiry to its transmission: "I'd been after the rights since the winter of 1972. It wasn't until 1977 that Waugh's agents, A. D. Peters, told us they might become available. So I went to New York to drum up co-production interest, got Public Broadcasting Service and the air company Exxon to come in with us, and got Granada, against quite heavy competition, to buy the book that autumn. John Mortimer was preparing draft scripts for the next eight months and over the same period we started our long search for locations—for the house for Brideshead, for Oxford colleges, for the palazzos in Venice and for settings in North Africa-which we eventually found in Malta."

Brideshead Revisited is the story, set in the 20s and 30s, of "the operation of divine grace on a group of diverse but closely connected characters". It



Castle Brideshead

sounds a pontifical claim; Waugh may have felt it to be so, though only marginally: "Its theme... was perhaps presumptuously large, but I make no apology for it."

Granger: "It was marvellous the way the novel itself has stood up to endless, unremitting study—in fact for those of us who've worked so closely on it, it seems to have got better and better under scrutiny, revealing new aspects of itself, showing new depth on every reading. Of all his novels it was Waugh's own favourite, a view he held somewhat against the prevailing acclaim for A Handful of Dust. Perhaps for him Brideshead was the book in which he tried to set down so much of his thought and feelings about religion. I think the television version will strongly emerge as a religious story and if people do find it interesting and moving it will be largely due to the powerful religious atmosphere in which it is steeped.

"It was a difficult novel to adapt for a lot of reasons. Charles Ryder has for much of the time a passive role to play. As the observer, always rather on the edge of things, he spends lots of time reacting to the splendours and miseries of the grand life led by the Marchmain family. There is not a great deal of action or dramatic incident. Many of the crucial events of the novel happen, as it were, off stage and are relayed at second hand by one bystander to another. Yet in spite of all this we found that if we

deliberately truncated passages or tried to dramatize scenes that Waugh had merely narrated, such efforts always turned out to the disadvantage of the original, and lost point and subtlety. For what is wonderful about the novel is the way that the real story—like life, like history—is happening somehow far below the brilliant, often comic surface of the events described.

"It is this theme, of 'divine grace', which reverberates so powerfully in a secret, subterranean way in the book, so that the figures in the novel are really unaware of the destiny which lies in wait for them. It is the way in which the characters are all finally reconciled to their particular fate which gives the story its great cumulative force and which works with such power upon the reader."

The Marchmains live at Brideshead Castle; and there has been much speculation that Waugh took Castle Howard as the backcloth for part of his drama. "We were at the head of a valley and below us, half a mile distant, grey and gold amid a screen of boskage, shone the dome and columns of an old house."

There is more conclusive evidence. "This was my conversion to the Baroque. Here under that high and insolent dome, under those coffered ceilings; here, as I passed through those arches and broken pediments to the pillared shade beyond and sat, hour by hour, before the fountain, probing its shadows, tracing its lingering echoes, rejoicing in all its clustered feats of daring and invention, I felt a whole new system of nerves



Top, Diana Quick as Julia Flyte, Anthony Andrews as her brother Sebastian; behind, Jeremy Irons as Charles Ryder. Above, John Grillo as Mr Samgrass, the Oxford tutor.

alive in me, as though the water that spurted and bubbled among its stones was indeed a life-giving spring."

What is revealing in Ryder's conversion to the Baroque is his conversion, in the same instant, from his middle-class mores to aspirations on a grander scale. In a flash he is made socially aware and thus socially ambitious; incapable of loving totally, he is nevertheless capable of infatuation. One of nature's havesomes (Baker Street rather than Brideshead), he is hypnotized by the unconscious and uncaring arrogance of the have-alls . . . for he has been

"adopted" by the Marquess of Marchmain's second son, Lord Sebastian Flyte, at Oxford.

During the vacation Ryder is reminded of the divide between their two worlds. "Now Sebastian had disappeared into that other life of his where I was not asked to follow, and I was left, instead, forlorn and regretful." But not for long. Sebastian, with the inadequacies typical of some second sons, is as much in need of his acolyte Charles as he is of his teddy bear Aloysius. It is, to look at it cynically, a reciprocal affair. Charles is invited to Brideshead and from that moment the curtain goes up, the die is cast.

An innocent in Arcadia, Charles asks, "Is the dome Inigo Jones, too?" Sebastian, at home in Arcadia, who has never given it a second thought, replies, "Oh, Charles, don't be such a tourist. What does it matter when it was built, if it's pretty?"

This is Charles's second warning. The first comes from another Oxford acquaintance, Anthony Blanche, homosexual, freakish, with the "experience of a wandering Jew". His motives are not explicit; his summary of the Marchmains leaves no doubt:

Sebastian is "Narcissus". He is "simple and charming . . . he isn't very well endowed in the Top Storey . . . have you ever heard Sebastian say *anything* you have remembered for five minutes? You know, when I hear him talk, I am reminded of that in some way nauseating picture of *Bubbles*."

Lord Marchmain is "a little fleshy perhaps, but *very* handsome, a magnifico, a voluptuary, Byronic, bored, infectiously slothful..."

Lady Marchmain is a "Reinhart nun, my dear, who has destroyed him [Marchmain]—but utterly. He daren't show his great purple face anywhere. He is the last, historic, authentic case of someone being hounded out of society . . . she keeps a small gang of enslaved and emaciated prisoners for her exclusive enjoyment. She sucks their blood."

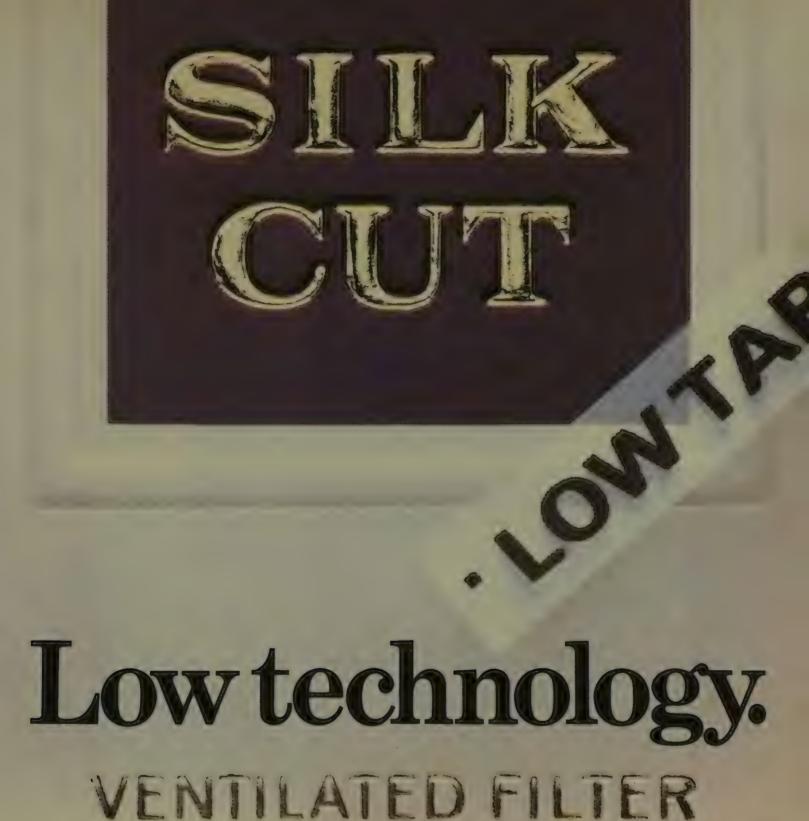
Brideshead, Sebastian's elder brother, is "something archaic, out of a cave that's been sealed for centuries. He has the face as though an Aztec sculptor had attempted a portrait of Sebastian; he's a learned bigot, a ceremonious barbarian, a snow-bound lama..."

Julia, Sebastian's sister, has "a face of flawless Florentine quattrocento beauty ...'. nothing greenery-yallery about her. So gay, so correct, so unaffected. I wonder if she's incestuous. I doubt it; all she wants is power. There ought to be an Inquisition set up to burn her."

Cordelia, still in the schoolroom, escapes with "I'm sure she must be abominable".

Blanche sees our narrator as "an eternal type, solid, purposeful, observant—and, beneath it all, p-p-passionate, eh, Charles?"

Years afterwards, when it is aeons too late, Blanche reminds Charles of the warning. "I took you out to dinner to warn you of charm, I warned you expressly and in great detail of the Flyte family. Charm is the great



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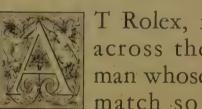
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Castle Brideshead

English blight. It does not exist outside these damp islands. It spots and kills anything it touches. It kills love; it kills art; I greatly fear, my dear Charles, it has killed vou."

Yet Ryder's "pansy friend" is only half right. If the Flytes' implacable charm is lethal, equally destructive is the force of their collective guilt. Arrogance sustains them for so long; but at the final count it is the Roman Catholic spectre of mortal sin that brings them to their knees-Sebastian as a debased alcoholic holy-man, an expatriate half in the gutter, but "very near and dear to God"; Lord Marchmain, by a deathbed "miracle", submitting to the Grace of God; Cordelia-sweet, honest Cordelia, the only one fully deserving of grace-continues her good works; Brideshead, too dull, too fat-headed, to consider heaven in more abstract terms than as an extension to his Pall Mall club, probably gets there because he has

Which leaves Julia and Charles, finally pledged-after one wrecked marriage on either side—to each other for the rest of eternity. Apart from that small matter of guilt and divine intervention which causes Julia's outburst, "I've always been bad. Probably I shall be bad again, punished again. But the worse I am, the more I need God. I can't shut myself out from his mercy. That is what it would mean starting life with you, without him." So Charles is left in limbo, on the sidelines, the spectator he has always been. Much devoured, he remains the living-dead. And, in a way, serve him right: if you parley with cannibals, there is a reasonable chance that you will be eaten.

kept up his subscription.

Derek Granger: "We tried very hard to get the details right—the look of things, the niceties of class, social custom, dress, manners and so on. In the end one never quite succeedswe're bound to have made some gaffes, but we hope the effort shows a bit. I remember once George Howard being horrified that we'd put tinsel on a Christmas tree—'Good God! Tinsel!' he cried. 'Never.' And oh, the panics over table settings. I remember one day when someone started a theory that there wouldn't be water on a dinner table-that night I dined in one of the grandest of Yorkshire houses and everyone had their own crested water carafe.

"Luck plays a big part in any production. I suppose we've had our share of misfortune. But we've been lucky in many ways—like our choice of Castle Howard, for instance, where the Howard family turned out to be so enthusiastically helpful and co-operative. In fact, George Howard became a sort of property master extraordinary. Once, we needed a hatbox for a shot in two minutes flat, so George went flying off to some cobwebbed attic and managed to find the Dowager Duchess of Grafton's which she'd taken to Cannes in 1923."

The question is: will it make good



television? The odds are all in favour. Consider the cast: Olivier plays Marchmain, Claire Bloom his wife and Stéphane Audran his mistress; Ryder is played by Jeremy Irons, with John Gielgud as his father; Diana Quick is Julia, Anthony Andrews is Sebastian, Cordelia is acted by Phoebe Nicholls. Consider also that the director is 28-year-old Charles Sturridge, a Stonyhurst-educated Roman Catholic; and consider that Diana Quick took instruction from a priest in Brompton Road.

The series will end as the book ends: if you are a sentimentalist it is an unhappy ending; if you are a practising Roman Catholic you will bravely wipe away the tears, realizing that it is all for the best . . . the flame was, when all is said and done, rekindled in the Brideshead chapel lamp.

Simon Howard, who with his brothers will one day inherit Castle Howard, was much in evidence on the set, affable, amiable, hospitable. Yes, he'd read the book; but no, he didn't think it very spectacular. No, he didn't see Castle Howard as Brideshead—he saw Castle Howard as he had always seen it, as home. "It's good having them all here—I'm a bit tongue in cheek about it . . . it's like a benevolent invasion. It's all rather fun."

He moves about the set, on firstname terms with actors, technicians, make-up girls: he queues for a sausage and bacon sandwich at the butty wagon. He says that when *Brideshead* is screened he will watch every episode.

Tony Andrews, playing Sebastian,

A scene from *Brideshead Revisited* being filmed in Castle Howard. The production of the series took over two years.

bought Simon Howard a present during filming; it was a sweater, across the chest of which was stitched: Sebastian lives

Of his part Tony says, "You can't help liking Sebastian—he's the classical second son, with more chance of going off the rails. He's not the fop people say—despite the teddy bear: Aloysius compensates for Nanny, who really listened to his chatter. He's not very bright, but he is very saintly. Is his relationship with Charles homosexual? Waugh avoided the issue—making it into the idyllic relationship... I suppose it must have been there."

Jeremy Irons, as Charles, has the most complex character to play. Initially starved of dialogue, it is a subtle part, involving a lot of standing—and in his stance he shows all the diffidence of an ingenue, tentatively setting foot into a world in which he is a stranger. In Brideshead's entrance hall his wordless declaration is: "Here I am, not one of you, but here I am all the same. Patronize me if you will—I'm prepared for that because yours is the golden land and I'm willing to pay the price of admission."

Julia, who has collected him from the station, delivers him, a sacrificial offering, to Sebastian—"Well, darling. I've collected your chum,"—with a barely perceptible note of contempt.

"I like Charles," says Jeremy Irons.

"It's essential to like the part you play ... and Charles is such a good listener. He's terribly English, snobbish, with a cruel streak, too ... what happens to him in the future, 10 years after the book's ending? I think he dries up—I play him drying up towards the end."

Yet, paradoxically, Julia grows to accept and eventually love him; and it is difficult to understand why. Unless, of course, Blanche was correct in finding Charles passionate. Julia, whom we all love, could have held the world in her palm; "... taken aback by the power of her own beauty . . . heroine of a fairy story turning over in her hands the magic ring; she had only to strike it with her fingertips and whisper the charmed word, for the earth to open at her feet and belch forth her titanic servant, the fawning monster who would bring her whatever she asked, but bring it, perhaps, in unwelcome shape.'

Diana Quick is very much Julia. "I don't see her as arrogant. Her big problem is her passion for sex (that's why she falls for Charles), her passion for religion. She is immensely vulnerable... and what will become of her? Probably she will put on weight, grow matronly, devoting herself to charitable work and to the prospect of finding a suitable husband for Cordelia so that the line will continue."

It is hard to believe, for there is in Julia an incandescence by which you can warm your heart and burn your fingers, simultaneously. She can have everything, yet in unwelcome shapes. Do noblewomen marked by sorrow turn to bottling rhubarb preserves for village fêtes?

The producer again: "Luck worked for us in casting, too. We'd been interested in Irons and Andrews from the very beginning. But we'd always considered Andrews, after his sturdy performance as the bomb disposal officer in Danger UXB, as a possible Charles Ryder. Then quite by chance I met a girl at a party who asked me if I'd ever seen him playing the part of a Mediterranean homosexual gigolo in a play by David Mercer. We got hold of the tape and it suddenly gave us a completely new thought. So when Tony came in again I said, 'It's not for Charles this time-it's for Sebastian,' and he said, 'Marvellous'. And that was that. Now I can't conceive of anybody else in the world playing Sebastian.

"Another stroke of fortune was after our first director, Michael Lindsay-Hogg, had to leave to take up other commitments in America and we managed to get Charles Sturridge to take over. Like Michael, he had a passion for the novel. There was never any doubt in my mind that Charles was the only choice. Having this gigantic assignment thrust on him never seems to have daunted him for a moment. He bore the burden of it with superb flair and stamina."

The question was: will it make good television? "God knows," said Sturridge. "It's separate from any genesis. It has power... but in the end you switch it on and you switch off"



To be taken daily before smoked salmon.

Savoy Theatre centenary

by J. C. Trewin

The theatre founded by Richard D'Oyly Carte holds many memories for our drama critic. In its centenary year he recalls highlights of its history.

When in London on a schoolboy holiday during the mid 1920s there was one theatre I wanted to see particularly—not because of any special play, and indeed the two I did see were dire, but because this had been the stage of the Gilbert-and-Sullivan efflorescence of the 1880s and the Granville Barker Shakespeare revivals of 1912-14.

These Savoy Theatre events could hardly have been less alike. Still, they meant much to anyone just growing into the facts of stage history, bred, at his local theatre, on Gilbert and Sullivan—a "Number Two" company then—and on the kind of Shakespeare, all intervals, creased curtains, paint-encrusted cloths and centre-stage booming, that struck even a junior as odd.

Now the Savoy, much changed—it was reconstructed internally during 1929—is just 100 years old. From the 1920s I remember little about the original auditorium except a curious sense of shabbiness. It surprised a provincial for whom a London theatre was bound to be a palace that one entered through a Regency Ionic portico.

Yet shabbiness meant nothing. What could blur the history of the Savoy which had lent its name to the Gilbertand-Sullivan operas? The impresario, Richard D'Oyly Carte, was anxious for a theatre of his own at an hour when Gilbert and Sullivan had been developing through four years as a fashionable excitement at the Opera Comique, 299 Strand. For almost three vears Carte had had his eve on a hilly site between the Strand, which had been called the poor man's West End, and the Thames Embankment. Historically, not that it mattered, it was within the environs of the old Savoy Palace built in 1245: there, said Froissart, Peter Earl of Savoy "lodged the many beautiful ladies whom he brought in 1247 from the Courts of Europe before marrying them to his wards, a large number of rich young English nobles".

Though Carte's theatre, designed by C. J. Phipps, took only a short time to build, it had been long in mind. Holding nearly 1,000 people, and approached at first from the south, or river side, it was the earliest public building lit throughout by electricity—initially the auditorium, on the opening night in October, 1881, and 14 weeks later the stage itself, at a matinée. Carte admitted with caution that his experiment might succeed or fail. In any event, he had gas laid on throughout: "In case of accident the theatre can be flooded with gaslight in a few seconds."

There seems to have been no breakdown except for a few seconds that were hardly observed in the abounding and



A programme illustration by Alice Havers for The Mikado, which was first staged at the Savoy Theatre in 1885.

cheerful goodwill of the opening night, October 10. Carte, a natural showman, came forward before *Patience* began to warn the audience, in effect, that anything might happen. When he had left the stage among encouraging applause, reported the *Daily Chronicle*, "all eyes were turned towards the pear-shaped lamps beneath the centre of the gallery, the upper circle, and the balcony tiers. As if by the wave of a fairy's wand, the theatre immediately became filled with a soft, soothing light, clearer and far more grateful than gas."

The light from triple-bracket sconces illuminated an auditorium that (Carte again) both ignored "the Gingerbread School of Decorative Art", which relied on an excessive use of gold, and also discarded "paintings of cherubim, Muses, angels, and mythological deities". The stalls seats were covered in dark blue silk. Outside the theatre Carte prevented the then customary crush-and-jam for gallery and pit by using the queueing method, still uncommon.

The night's opera, played before an excitingly "brilliant" house, led, some insisted, by the Prince of Wales—there is, strangely, a difference of opinion here—had been transferred from the Opera Comique and given new scenery, dresses and a larger chorus for the occasion. Everything of importance in Gil-

bert's satire on aestheticism—watched by Oscar Wilde, pontiff of the aesthetes—had to be repeated. The Illustrated London News recorded, "Without any apparent effort, Miss Alice Barnett, the massive Lady Jane, and Mr Grossmith, the bilious and Fra Angelican Bunthorne, have worked up their scenes to exactly the proper concert pitch, and they were rewarded with a triple encore for their amusing duet ["So go to him and say to him"] in the second act." Carte was delighted, as much with his innovations as with the performance.

Between then and 1896, even if Gilbert's and Sullivan's insecure friendship collapsed and public enthusiasm tapered off for the last two productions, eight of what are now known collectively as "the Savoy operas" were staged here: the label is charged with imperishable gum. Among the great productions of the 1880s were Iolanthe, The Mikado, The Yeomen of the Guard and The Gondoliers. At the time of Iolanthe (1882) Carte was still obsessed with lighting plans. According to an alarmed critic, he employed "self-lighting fairies with electricity stored somewhere about the small of their backs".

The Savoy system was admittedly primitive, so the house-lights could not be fully dimmed. Clement Scott, in his

ILN notice of the première, wrote: "I was so interested in the book that I could scarcely attend to the stage, except with my ears, and this feeling was general, for the whole audience was plunged into the mysteries of the libretto, and when the time came for turning over the leaves of the book, there was such a rustling as is only equalled when musicians are following a score at an oratorio."

Adventurously, in October, 1889, just before The Gondoliers, Carte opened what was then the vastly luxurious Savoy Hotel, overlooking the Embankment and extended to the Strand 14 vears later. In 1903 you entered the theatre, as you do today, from the hotel courtyard off the Strand. By that time the run of new Savoy operettas, by various authors, was nearly over. There had been minor ones during the prolonged quarrel (1890-93) between Gilbert and Sullivan (who now remembers Jane Annie by J. M. Barrie and Conan Doyle, with music by Ernest Ford?) and after 1896, and the failure of The Grand Duke. Sullivan wrote the music for a few other pieces until, at his death, Edward German succeeded him

Nothing much from this period remains. Indeed, little would linger in history until Harley Granville



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Savoy Theatre centenary

Barker, the ardent, Italianate actordramatist-producer who had been in business partnership with Vedrenne at the Court Theatre during the Shavian meridian, continued for a while, still with Vedrenne, at the Savoy. There in 1907-08 enthusiasm was less pronounced: we gather that the "compact, convinced adherents of the Court" were lost in the larger Savoy. Barker appeared as the suave General Burgovne in a revival of Shaw's chuckling melodrama, The Devil's Disciple. And the Savov had the first London production of Caesar and Cleopatra, written in 1898 and the play where Shaw, rebelling against the Shakespearian idea of Julius Caesar, substituted him for Brutus as "the noblest Roman of them all" and provided an agreeable picture of a man very like Shaw.

Barker was more in the vein when he returned in September, 1912 (H. B. Irving was now the theatre's lessee) to stage *The Winter's Tale*, with his wife Lillah McCarthy as Hermione and Henry Ainley as Leontes. It was a production designed to show how Elizabethan stagecraft and its virtues could be employed in a modern theatre; how the stage could be quickened to life at once, and kept alive; how the text, almost unabridged, could be spoken swiftly and variously. *The Times* conceded, "It is very startling and provocative, and audacious, and on the whole we like it."

Even so, Barker, in the fashion of Sheridan's young man, had given a number of worthy people cause for great uneasiness. He used unrealistic backgrounds; footlights were dispensed with; the lighting, white and clear, "swept shadows from the stage", said W. Bridges-Adams, "as if they harboured germs". All had to be rapid, continuous, intimate, vital.

The play ran for six weeks; but Twelfth Night, which followed it, had 137 performances, all traditional stock business sponged away and Toby and Andrew, often fooled to shreds, now recognizably gentlemen. Barker left the Savoy for a while. He returned in the early spring of 1914 with his last and most controversial experiment, A Midsummer Night's Dream, remembered for its troop of "golden fairies". The fairies, creatures of another world, have always caused trouble-currently at Stratford-upon-Avon they are rodpuppets-and Barker's, resembling Cambodian idols, had their hands and faces gilded and moved like marionettes. In the centre of the Wood near Athens stood a rough green velvet mound, white-flowered; above it hung an immense terra-cotta wreath of flowers from which depended a light gauze canopy where fireflies flickered.

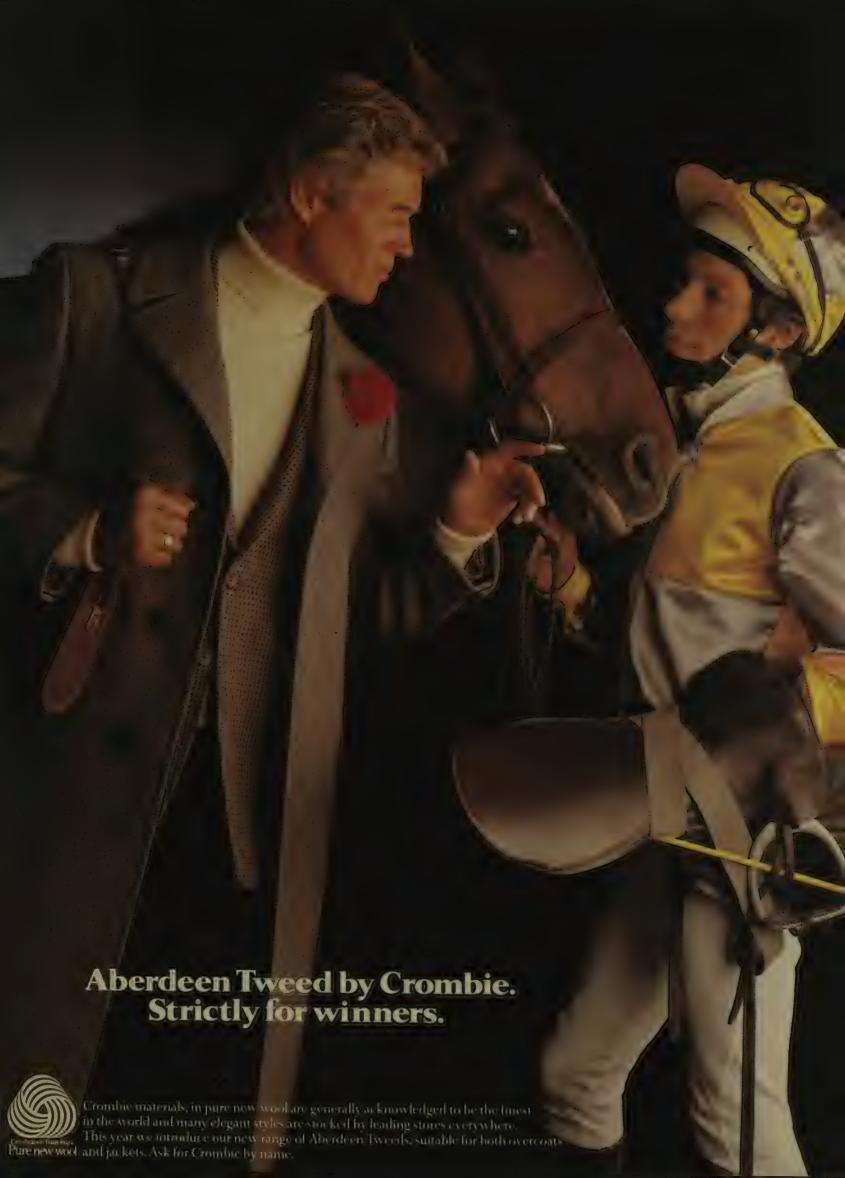
Presently the First World War had to blur all other thoughts; but for many students Barker's Savoy Shakespeare was as fixed in the mind as were the Savoy operettas in the memory of others. During the war Henry Brodribb

Irving, "H. B.", who was Sir Henry's elder son, gave a set of plays, forgotten now except his Hamlet, with a naturally lovable nature embittered, which he had acted since the beginning of the century. An artist of edged intellect, he had been brought up in the shadow of greatness and had to be compared inevitably with his father, a comparison he encouraged in several of his parts. This was unfair to anyone of craft and imagination in his own right, yet it would continue. When a provincial Shakespeare manager, who had been H. B. Irving's understudy, appeared at the Savoy during the 1920s one writer described him as "the shadow of a shade". That was merely glib.

Several comedies ran comfortably at the Savoy in the first decade after the war. Few of them-Paddy the Next Best Thing (867 performances) was one-really merited room in history. Then the gently serious Young Woodley (1928), brought from a theatre club to a public stage, established its dramatist, John van Druten. This narrative of a public-school boy who loved his housemaster's wife was the restrained work of a man of acute sensibility and it managed to weather some of the wrong sort of advertisement. A more durable piece (1929) was Journey's End, written by R. C. Sherriff, a young and modest insurance official in the Thames Valley; the work was honoured as the most persuasive war play of its era. Set during March, 1918, in a British dugout before St Quentin, it succeeded because its integrity was absolute and it never lunged into uneasy heroics. Nothing in theatre autobiography is so quietly atmospheric as the beginning of Sherriff's No Leading Lady which describes his anxieties and excitements, ardours and endurances, when Journey's End was new.

In 1929, not quite half a century after the Savoy had opened, and with Sherriff's play transferred elsewhere, the theatre was wholly transformed within. It reopened, after less than five months, as a two-tier house of a singularly glowing semi-autumnal charm and holding rather more than 1,100 people. It began appropriately with a revival of The Gondoliers under the management of Rupert D'Oyly Carte, Richard's son; from time to time it has maintained the Gilbert and Sullivan tradition through a period when the operettas, more than a century after the formation of the D'Oyly Carte company, have had to fight in a harsher world, a battle not yet decided. Among innumerable other productions, the Savoy was the home of The Man Who Came to Dinner (1941), Noël Coward's Relative Values (1951). and William Douglas Home's The Secretary Bird (1968).

Today our approach to the hidden theatre is in view of the helmeted knight that crowns the shining aluminium facia of the hotel courtyard. Visitors first went to the Savoy 100 years ago. It is getting on for that time since "I have a song to sing, O" and "Take a pair of sparkling eyes" were new. For one playgoer, schoolboy no more, a London theatre list without the Savoy would be unthinkable



Decanters of distinction



by Ursula Robertshaw

Decanters, then known as serving bottles or jugs, first came into use in Britain in the third quarter of the 17th century, by which time wine, taken from a larger vessel such as a cask, was poured, or decanted, into a receptacle for serving at table, leaving behind any sediment. The earliest decanters, made by George Ravenscroft, were still called bottles, though they were made in the costly lead glass and were beautifully decorated. The word decanter was first used in the last decade of the 17th century, applied to Lambeth Delft jugs.

Because the wine had to be carried only from cellar to table, where it was consumed immediately, there was no need for a sealing stopper, and these early decanters had loose-fitting ones, which were mainly decorative.

Cutting appeared in about 1760, and engraving and enamelling also helped popularize decanters. An amazing variety of forms appeared, both in the body of the vessel and in the stoppers, which soon began to be ground into the neck of the vessel to ensure an air-tight fit. Decanters followed fashions, and experts can date them pretty accurately by the shape of body and stopper and the type of cutting and engraving.

Antique decanters are today expensive. The latest price revision of James Mackay's *Price Guide to Collectable Antiques* (Antique Collectors's Club, £6.95), estimates between £100 and £220 for an Art Deco "cocktail" style decanter, up to £100 for a heavily cut Victorian Gothic style one—and up to

about £950 for an early 18th-century example with straight octagonal sides. So I went to The Glasshouse in Long Acre, where I found the three examples illustrated; craftsman-made, functional and beautiful, unmistakably of today, they represent excellent value.

The globular decanter, ornamented with swirls of green and yellow and with lustred stopper like a large soap bubble, is by David Taylor, a director of The Glasshouse who trained at the Central School of Art and Design and won the Leverhulme travel scholarship, which he spent at Orrefors in Sweden, in 1973. He has been given exhibitions all over Europe and in Boston, USA, and his work is in the permanent collections of the Kunstsammlungen der Veste in Coburg and the Royal Scottish Museum, Edinburgh.

Decanter with globular base by David Taylor, £39.21; decanter with "flying" stopper, £46, wine jug, £31.62, both by Steven Newell. All three come from The Glasshouse, Long Acre, London WC2.

The elegant little wine jug, just right for a romantic dinner à deux or for you on your own when you feel in need of a lift, and the part-frosted glass decanter with its "flying" stopper are both by Steven Newell. Born in Massachusetts, he trained at the RCA and later, in 1980, lectured there. He also has been given exhibitions in Europe and in the United States and his work is in the collection of the Victoria & Albert Museum, Shipley Museum, Brierley Hill Glass Museum as well as in Coburg and the Royal Scottish. He, too, is a director of The Glasshouse.





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A look at Bulgaria's past

by Ann Birchall

On the occasion of the 1,300th anniversary of the foundation of Bulgaria our Archaeology Editor visited the country and reports on the progress of its archaeological work and the restoration of its ancient monuments.

Photographs by Ivo Hadjimishev.

This year sees the 1,300th anniversary of the foundation of the Bulgarian State, and more than 70 countries are organizing events in celebration. In Britain the programme includes an international symposium at Nottingham University this month on the archaeology and early history of Bulgaria. This then is an appropriate time to inquire what still remains of Bulgaria's early history, what archaeological work is in progress there, and how the country itself is celebrating a significant cultural milestone in an often chequered past. During a recent visit I saw not only the well-known sites and monuments but also many recent

Sofia, the modern capital, was originally a Thracian settlement, Serdica, named after the Serdi tribe. It developed into an important Roman and then medieval city, whose basic plan, little modified, lies beneath the modern one. In the centre a pedestrian subway allows visitors to walk through the east gate of the old fortified town as it was in the sixth century AD and along the line of the main road built by the Romans. Near by are other well preserved remains: the foundations of a Byzantine tower in the basement floor of the TSUM department store and part of the north-east fortress wall and tower dated to the second century AD in Ekzarh Yosif Street.

Perhaps most impressive of all is the city's oldest preserved monument, still standing where it has stood for the last 1,500 years at least, the "Church of St George", a complex of buildings whose precise date and purpose is still disputed. It was here, at the apsed chambers flanking the rotunda, that I saw the first of many examples of conservation and restoration work in progress. So, too, at the church of Holy Wisdom, Sveta Sophia (which gave its name to the city), actually the fifth on the site of an early Christian cemetery. I was just too late to see the graves outside the church, which had been excavated and covered over again before restoration work started on the exterior, but I climbed down below the nave floor to see the tombs with painted vaults previously discovered.

Another church, this time quite small and with an intimate atmosphere, Sveta Petka, is also to be opened to the public soon. Until 1942 it had been in continuous use as a place of worship and its

14th-century wall paintings, newly revealed as the earliest of three successive layers, include fine portrayals of the prophets, apostles and scenes from the life of Christ. Incidentally, the Boyana church, whose medieval wall









Top, the 3-metre-high Madara Horseman, a Great Khan of the Bulgars, carved in a cliff face between Pliska and Preslav. Centre, the largest-scale excavations in Bulgaria, the Tsarevets hill fortress at Veliko Tirnovo. Above left, restoration of the Roman theatre (AD 114) at Plovdiv. Above right, excavations at Djadovo showing medieval graves cutting into earlier levels.

ARCHAEOLOGY



The restored base of a circular tower and the remains of the 10th-century AD city wall at Preslav, once the second capital of Bulgaria and today an enormous site.

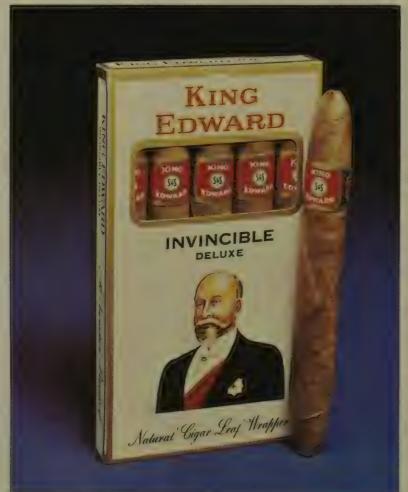
paintings include some of the rarest in Europe, is also being restored, and air conditioning installed, before the building is reopened. Last, but not least, the National Archaeological Museum is being reorganized. This pattern—excavation, conservation and restoration, and exhibition—is being repeated throughout the country.

Plovdiv, as I walked up the winding cobbled streets, seemed to me to breathe a peculiarly medieval charm-not entirely accurately for, as its various ancient names, of which the classical Philippopolis is best known, imply, it had a long history. Indeed, the most recent excavations on Nebet-tepe, one of the three hills which formed the core of the city throughout antiquity, have unearthed a late Bronze Age house and associated wall of Cyclopean style, which now await further investigation. In Plovdiv, too, part of the Roman stadium, for which there is also evidence of use as an amphitheatre, is evocatively preserved in situ in the new pedestrianized city centre; soon to be added to this imaginative piece of cultural reuse will be the Roman theatre now being restored, with the intention of staging dramatic and musical performances there again.

Of the city's other Roman sites, that at Tsar Shishman Street began to be explored in 1977-79 and work will continue there following the clearance of overlying modern buildings; elsewhere excavations have revealed a bronze workshop, and buildings with interesting mosaic floors of the fourth century AD. The city is planning a new archaeological museum, but the present one is still open and full of interest, not least for its large collection of prehistoric material, including some splendid Neolithic pottery vessels and figurines.

In popular view the main monuments of Bulgarian culture are undoubtedly the famous Madara Horseman relief and the Thracian tomb at Kazanluk. But even here I found an element of the unexpected. The relief, carved in the cliff-face between Pliska and Preslav, depicts a Great Khan of the Bulgars on horseback. He holds the reins in his right hand, a wine-cup in his left; his horse tramples on a lion, while behind runs a dog. Three inscriptions in Greek to the right of the horseman are illustrated and explained in the newly reorganized sitemuseum. They record important historical events of the eighth and early ninth centuries AD, and are the earliest Bulgarian historical documents yet discovered. The relief-carving, to which parallels have been drawn with the reliefs of the palace at Persepolis, is 3 metres high and set 25 metres above the ground on a near-vertical cliff-face that soars high above it. The scale of the setting is as impressive as it was unexpected.

The Thracian tomb at Kazanluk, in the Valley of Roses, provided a subtler surprise. The tomb, of a man of



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high status and his wife, was discovered accidentally in 1944. The brick-built, vaulted (tholos) tomb is decorated with painted scenes in red, yellow, black and white and provides a unique example of Greco-Thracian tomb-painting. There are several zones of decoration but the main one, in the tholos chamber, depicts a funerary banquet in which the idealized portrait of the seated woman reminded me of that found on Attic whiteground *lekythoi* of the late classic period, although here the tomb is early Hellenistic in date, probably late fourth or early third century BC.

The spirit of the composition and the freshness and delicacy of the colours preserved in the painting are moving. Such is the care taken of this precious and unique monument that it is kept in a highly sophisticated and monitored system of air-conditioning and access to it is strictly limited. However, an exact copy of the whole tomb, entered first by a small but well-designed exhibition room, has been built alongside for visitors. The city museum at Kazanluk is soon to be transferred to a striking new building opening next year.

There are many other major sites, monuments and museums to visit in Bulgaria. I found that at virtually all of them work was in progress. Near Pernik, south-west of Sofia, there are two sites of special interest: Krakra hill, where excavation has revealed much of the medieval fortress, and the Thracian sanctuary at Daskalovo, dated to the Roman period, which has produced fine, sculptured votive reliefs. Finds from both sites are displayed in the regional museum (and there is a fascinating ethnographic section here, too) as well as important early Neolithic and Chalcolithic material recently found and now being arranged for exhibition. At Veliko Tirnovo, capital of the Second Bulgarian Empire (1195-1393), the great hill of Tsarevets, the largest of 20 fortresses in this region, has been the site of excavations for most of this century and is now the scene of the largest-scale excavations in Bulgaria. At the time of my visit work was concentrated on early medieval houses near the main gateway, and was producing evidence that this was more than a mere fortress. Conservation and restoration work on a large scale is also under way here with reconstructed main gates, towers and crenellated battlements.

Similar work was much in evidence at various sites round Shumen, a city whose long history and cultural tradition are reflected in its Shumen 1300 celebrations. Work was proceeding at the fortress itself; at Pliska, the original capital of the First Bulgarian Empire (AD 681), where reconstruction of the royal basilica is in progress and that of the east gate almost finished; and at the enormous site at Preslav, second capital from AD 893. Here excavation has revealed considerable remains of the palace complex of Tsar Symeon (893-927) and the church near by at which last year 250 contemporary seals

were found. Two years previously an accidental find was the spectacular gold treasure. For the Roman period the excavations at Nicopolis-ad-Istrum, just north of Veliko Tirnovo, started originally at the beginning of this century, have been systematically pursued since 1970. This town, founded in AD 102 to celebrate Trajan's victory on the Danube which concluded the First Dacian War, is an example of urban planning at its best: visitors walk up a broad, paved decumanus maximus to reach a large, central complex of public buildings, including the forum with shops, and the odeion.

For the archaeologist central and coastal Bulgaria emerge as something of a paradise. At Stara Zagora, where the modern city overlies Roman Augusta Trajana, excavations are proceeding on the forum area. The earliest building is the large mid-second-century baths complex, over which a concrete platform is to be built allowing excavations to proceed while providing a site for a new museum. Preserved below modern buildings near by is Bulgaria's finest mosaic pavement, found in 1958, of the late third or early fourth centuries AD, which some believe has Christian connotations. The finds from the recently excavated tell site at the new district hospital are being arranged in a newly built site-museum. Already opened there is the exhibition in situ of two Neolithic houses of Karanovo II culture phase (the uncalibrated C14 date gives 4800 BC). These are the bestpreserved dwellings of the period in Europe. The houses, which had been built of wattle and daub with a thatched roof, still have their oven and a rather strange set of clay stumps perhaps for a platform serving some ritual purpose; storage pots, grinding stones and clay slingstones are poignant witness to the occupants' hasty departure from their homes before destruction by fire.

Nova Zagora, both the town and surrounding villages, is Bulgaria's prehistoric centre par excellence, abounding with evidence of human occupation from the early Neolithic on (sixth millennium BC), as I saw from the superb collections in the museum and at several sites at and in the vicinity of Tell Nova Zagora, where excavation continues most of the year. The most spectacular site is that of the joint Bulgarian-Dutch excavations at Djadovo, at 18 metres one of the highest tells in the country. Work began here five years ago and it is expected to finish the medieval levels this season. A stratigraphic sounding shows that below the medieval level there will be late antique, early Hallstatt, Bronze Age, Chalcolithic, and then Neolithic levels perhaps corresponding with Karanovo itself near by.

On the coast I saw more excavation and its fruits: at Varna the superb Chalcolithic Necropolis Museum, opened in 1978; farther north, at Kaliakra, the fortress of the Second Bulgarian Empire, of the 12th to the 14th centuries AD, with its site-museum housed in a natural rock





Top, a vase excavated at Tell Nova Zagora in 1979; height 39.5 cm, early Hallstatt, late 12th-early 11th-century BC. Above, excavations on the site of the Roman forum at Stara Zagora, with the bath-house in the background.

cave, opened in 1979; the excavation begun last year at Yailata of another fortress, possibly of Byzantine date; and almost at the frontier the tell site at Durankulak. Here a 10-year programme of excavation begun in 1976 has already revealed some elements previously unknown in Bulgarian prehistory. Its chronology extends intermittently from the Neolithic to the end of the 11th century AD; here there are some late Neolithic houses and some important Chalcolithic material (the Neolithic-Chalcolithic corresponding necropolis has been located near by and excavation began last year); late Bronze Age houses, one with two rooms and an oven (13th-12th century BC); à Thracian sanctuary of the third to first century BC; and a proto-Bulgarian village of mid eighth century AD onwards.

Last but not least, something must be said of Bulgaria's churches and monasteries. I saw many beautiful churches outside Sofia; one in particular, built in the late 16th century at the charming old village of Arbanasi, and several at Nessebăr, many recently restored. Restoration work is also being carried out at some of the monasteries which, in spite of Turkish depredations, are still superb, Dragalevtsi, Bachkovo and Rila, for example. At Rila the necessity for repair work to a corner of the courtyard even led, two years ago, to a small trench which uncovered part of a 14th-century monastic cell wall.

In sum, Bulgaria has something for everyone interested in archaeology, history or any facet of ancient art. If this might have been expected, the surprise is, as I found, that there is so much more. The present programme of uncovering a rich past, of preserving it and making it available to all who wish to see it, is an impressive achievement, and one which will deservedly attract visitors for many years to come

The night of the killer storm

100 years ago this month a sudden storm killed 129 of a small Scots town's fishermen. The author recalls the effect of the events of that terrible night on what was left of a thriving community.

Turn off the somewhat unfashionable A1 at the point in Berwickshire where it draws closest to the sea, and in no time at all the car is dropping down to that trio of fishing ports which for generations have earned their living from the herring and white fish grounds.

On a fair day, with the sun lighting up a placid sea, St Abbs and Burnmouth look benign enough; even Evemouth, the most important of them, though its front has been adapted to attract holiday-makers and its hinterland now has factory sites, possesses considerable appeal. But in its tiny public gardens, opposite the promenade with its coach park, bingo hall, and children's roundabout, there stands a monument of arresting simplicity.

It depicts in stone a splintered mast, the mast-head snapped off 6 feet from its base. Round the base is coiled an anchor and below it hangs a lifebelt. The composition commemorates the lives and deaths of 129 of the town's manhood in 19 fishing boats in the course of one night, 100 years ago this month. The figure is so appalling that it strikes a chill into the imagination.

The thriving fishing community of 1881 consisted of no more than 3,000 souls, and those who died were fathers. sons and brothers in the prime of their life. The youngest was 17 and the oldest in his early sixties, and these were the extremes. Altogether 69 wives in that town were made widows that night; two of them lost not only a husband but three sons each, several others lost husband and sons. A total of 259 children were left fatherless.

The storm was felt over an unusually wide area. The diameter of its track was estimated by The Illustrated London News at 200 miles. Altogether 189 east coast fishermen lost their lives that night, as the little memorial at Eyemouth testifies. Away on the west coast at Prestwick, where the Open golf championship was due to be played on the morning of October 14, the peaks of Arran across the water were seen to be capped with snow and Pow Burn overflowed in appalling weather. The Times apologized to its readers for the absence of foreign news on October 15. All telegraph lines to the Continent were down, as they were between London and Edinburgh.

Cross-Channel services to France were badly disrupted. The Preussischer Adler, due in Cork from Bristol the day after the storm, arrived 24 hours late, her port paddle-box stove in. The tide and currents of the Thames were strangely affected, the volume of water being so much reduced before the storm that in places the river was no more than a narrow, shallow stream.

Below London Bridge at midday the



These drawings from The Graphic show: 1, pierhead helpers directing boats into harbour; 2, how it looked to the crews; 3, the Life Brigade at work.

Star of India, berthed in the south-west India dock and with no cargo aboard, was also aground. She parted her stern moorings and went over on her beam ends, resting on barges. In Hyde Park the air was later darkened by thousands of flying leaves; in the playing fields of Eton elm trees were uprooted.

To find a full explanation of the tragic events of that night of October 14 it is necessary to take into account more than the narrow mouth to the deep harbour at Evemouth and the barrier of the Hurcar Rocks standing offshore and leaving only a narrow gap to safety.

Arbroath to the north and Berwickupon-Tweed to the south lost no ships that night. To the harbour-masters at these ports the fact that the mercury had dropped out of sight was warning enough. At Eyemouth, too, a warning was sounded, according at least to a report in the Glasgow Herald, and the dramatic drop in the barometer was noted. The writer hesitates, even at this distance in time, to suggest that the decision to sail was foolhardy. These were not only brave men, they were experienced fishermen with a sense of responsibility and a profound knowledge of the moods of the sea. Yet it seems fair to suggest that on this occasion they trusted more to their reading of the sky than to barometric indications.

There were other factors. The Evemouth fleet was a proud one, famous at the time for the superior size, build and finish of its ships. The men who manned them had immense confidence in themselves. Their industry was at its peak. Although times generally were good, there had been a slack period before October 14 and the men were anxious to earn a few more shillings.

A few fishermen had premonition of danger and did not sail. The father of one family refused to take his boat to sea, but he had been taunted by his two

sons. Twice he made fast the painter but each time his sons unloosed it, until at last he gave in saying, "Ye will rue this before the nicht is out."

William Nisbet, skipper of Forget Me Not and of a crew of seven that included a 17-year-old boy, was warned the previous Sunday by his mother, "Wullie, you're gaun tae be drooned! I've had sic a dreaming about you." To which the God-fearing man, who taught the children at Sunday school, replied, "I'm no' feared. For this", beating his chest, "is juist the casket that carries the jewel." When he came to sail he left behind him for the first time that his wife could remember his watch and his purse with

Everything had been prepared the previous night. The lines were readynets were used only for herring for which the season had just ended-and the morning of October 14 dawned fine. As to just how fine there is some difference of opinion. The more dramatic accounts talk of a clear sky and a calm sea at dawn. The minister of Congregational church, Reverend Daniel McIver, on whose work this article largely relies, wrote 20 years later of the departure taking place "under a cloudless arch of blue sky with seagulls overhead flying through the ethereal purity". It seems safer to rely on the eye-witness account of a local resident, quoted in the Glasgow Herald, who remarked that it was an exceedingly pretty sight to see the fleet of 41 boats—of which 37 were large, deep-sea fishing boats and four were yawls-leaving harbour in close succession with all sail set and progressing favourably under a steady wind.

All accounts agree on the horrible stillness that descended about the middle of the day. The storm struck with frightening suddenness. For George Collins, master of White Star, the first

indication of trouble was some craft on the weather side taking down their sail. "There was suddenly great smoke," (the word used by fishermen in those parts for the darkening of the sky by spray and mist) and then it was upon them. At first they set sail for harbour but as the seas raged more violently Collins decided to turn into the boiling cauldron, preferring in his own words "to have the sea for our friend than to venture near land and the dangerous Hurcar Rocks". He took his post squarely at the helm and calmed his crew, who thought that the Day of Judgment was upon them, with verses from "Jesu, Lover of my Soul" bellowed from his powerful lungs. Forty hours later he steered his boat safely into harbour at the mouth of the Tyne.

Not all the fleet scattered and rode it out. Some made harbour, others foundered in the bay, in sight of their womenfolk clinging desperately to the sea-wall in a wind so maniacal that it was advisable to crawl on all fours for fear of being blown out of control. One of those who watched was the wife of George Scott whose Beautiful Star was lost within sight of land with his three sons aboard. Widow Scott never recovered from the shock and died, bedridden, a few months later.

Even worse than the wrench of sudden bereavement must have been the agony of lingering doubt endured by others. In some instances this was resolved only by the washing up of a recognizable body in a cove near by or as far away as Arbroath. One body lying in shallow water between rocks clutched a knife with which he had loosed one sea-boot but which had failed to unburden him of the other. Another corpse, found after three days, was taken to mean the loss of an entire crew; the next day came news that the crew was safe but for the one man who had been washed overboard. In another case a crew turned up unheralded. They had landed at Berwick after the telegraph office had closed but they had managed to catch the last train to the north. News spread through Eyemouth that the crew of Fisher Lasses was safe, but one of their number had been lost overboard; another widow's hopes, cruelly raised, were dashed again.

It was weeks before the final toll of 129, out of the 280 who had sailed, could be established. The suspense and grief were such that for a time the whole community was stunned, virtually unable to resume day-to-day life.

A price in lives is still exacted from those who fish the deep. For one sympathizer at least, herring and haddock will never taste the same again, nor the last stretch of the A1 before Haddington ever be free of ghosts

Back to the age of chivalry

by Robert Blake

The Return to Camelot by Mark Girouard Yale, £12.50

This book is the best value for money that I have seen for many a long month. It is superbly illustrated with more than 30 colour plates and many in black and white. It is beautifully printed and the text is fascinating—an account of that extraordinary late-18th-century phenomenon, the revival of the medieval code of chivalry and its effect on the outlook of the "gentleman" during the next 130 years until the holocaust of the First World War destroyed it, and much else besides.

Mr Girouard quotes two symbolic observations by famous 18th-century figures. In 1761 David Hume described the Crusades as "the most signal and durable monument of human folly that has yet appeared in any age or nation". But less than 30 years later Edmund Burke could write of Marie-Antoinette: "I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry has gone. That of sophisters, economists and calculators has succeeded; and the glory of England is extinguished for ever." In the long run Burke was right. Modern England abounds with economists (who mismanage the economy) and calculators (who get their sums wrong). But for over a century after 1790 the economists and sophisters, far from having it all their own way, had to compete with a recrudescence of ideals which, to Hume or Adam Smith, would have seemed total gibberish.

What suddenly produced this immense interest in a highly romanticized version of the Middle Ages and the Arthurian legend? Mr Girouard does not fully answer a question which may well be unanswerable. His tentative explanation is that the rationalism of the early 18th century produced a more scientific study of history. "The Middle Ages benefited from this approach . . . Studies which may have been embarked upon in a neutral or even a hostile spirit tended to end with those engaged on them becoming attached to, and finally enthusiastic for, their period." This could be true but it does not really explain why the Middle Ages should have been the period chosen. What Mr Girouard does achieve with clarity, wit, scholarship and sympathy is a brilliant account of the history of the revival, beginning pictorially with Benjamin West's Edward III and the Black Prince after the Battle of Crécy, commissioned by George III for Windsor Castle in 1788, and ending with the stained glass war memorial in St Bartholomew's Church, Wilmslow, depicting figures in medieval armour after a war in which millions had been killed by shells and bullets.

The author rightly emphasizes the immense importance in this story of Sir Walter Scott, his novels and poems, his whole style of life at Abbotsford with its castellated architecture-prototype of Scottish Baronial-its suits of armour and heraldic shields. Scott himself was ambivalent about chivalry. He conceded that the slaughter of thousands of Muslims was "not a meritorious action", and that courtly love could weaken "the marriage tie". But he regarded it all as a part of the past surviving only in so far as its best elements had become part of the code of the gentleman. Others were more naïve. Malory's Morte Darthur and Froissart's Chronicles were devoured with avidity by the Napier brothers, gallant soldiers in the Peninsular War. Nelson was addicted to Henry V and derived his description of his captains from it-"band of brothers". Wordsworth's poem The Happy Warrior was another potent influence based on high notions of chivalry. The greatest organ of chivalric propaganda was Kenelm Digby's The Broad Stone of Honour. which appeared in 1822, a discursive defence of all things medieval-reading it, says Mr Girouard, is like "pulling out interminable pieces of spaghetti"—and a denunciation of radicalism, rationalism and Benthamism. Chivalry, at least in the first half of the 19th century, had political overtones. Only Conservatives were given admission to the famous Eglinton Tournament of 1839. Hence the glee with which Whigs and Radicals welcomed the deluge that rained off the

Mr Girouard traces the revival of this largely mythical code of values through Disraeli and Young England, Muscular Chivalry (i.e. Christian Socialism which was more anti-Liberal than anti-Tory) and the public schools whose athletic ethos was lineally descended from revived chivalry, though Dr Arnold was indifferent to the former and disliked the latter. It is odd to think, in the light of contemporary Test match usage, that "not cricket" once meant "ungentlemanly conduct". The author has an excellent chapter on Chivalry for the People—an analysis of the Boy Scout and similar movements.

The concept of chivalry undoubtedly idealized war, largely because the century of its heyday was a time when few people knew what war was really like. It contributed to the enthusiastic desire to "join up" in 1914. It was killed by the experiences of those who survived. Yet it had its virtues as well as defects. It was tied up with the concept of a ruling class, but, as the author says, that class "was on the whole brave, honest, honourable and self-controlled. For the best part of a century it brought peace, security and justice to a large part of the world". When you think of other past and present ruling classes this is not all that bad an epitaph.

Recent fiction

by Sally Emerson

The Villa Golitsyn
by Piers Paul Read
Alison Press/Secker & Warburg, £6.95
Sweetsir
by Helen Yglesias
Hodder & Stoughton, £6.95
Sob, Sister
by Irma Kurtz
Michael Joseph, £6.95

In The Villa Golitsyn two old school-fellows are invited to Willy Ludley's villa in Nice. Willy's wife Priscilla needs their help because Willy appears to be drinking himself to death. At school Willy had been head boy, captain of cricket and star of the scholarship sixth. At Cambridge in the 1950s he had been a fashionable, debauched figure who nevertheless gained first-class honours in history.

We are told that his two schoolfriends, the homosexual Charlie Hope and the recently divorced Simon Milson, thought the world of him, although it is a little surprising that the rather dull Simon would admire posturing, unconventional Willy. After Cambridge Willy joined the Foreign Office. It was during this period, in 1963, while he was on a posting in Indonesia that a leak from his embassy led to the horrifying killing of a detachment of Gurkhas and their British leader. Investigations proved that the diplomat responsible for the leak was either the upper-class William Ludley or the northern Leslie Baldwin. Just as MI5 had decided that the lower-class Baldwin must surely be responsible, Ludley disappeared.

Simon Milson is established at once as a rather petty, cold-hearted man, although charming and good looking. Before he goes to Nice he is asked by his Foreign Office boss to discover from Ludley whether or not he was responsible for the act of treason back in 1963. The other suspect, Baldwin, is up for an important job and his name needs to be cleared before he gets it. Simon, who has little integrity, willingly agrees to spy on his old friend.

On the way to Nice Simon encounters a runaway English school-girl who joins the curious group of friends gathered around Willy at the Villa Golitsyn. Willy is a superbly drawn character. He is destructive, manipulative, witty and mesmerizing. He is also, Simon notes, obsessed by a sense of sin and guilt.

Piers Paul Reed brilliantly creates a mood of mystery and corruption where nothing is stable. Priscilla seems to love Willy and yet seems to want an affair with Simon, who has fallen in love with her. She also wants Willy to have an affair with the schoolgirl. Charlie Hope is homosexual and yet has a girlfriend with whom he wants to settle down,

until Willy sends this caricature of a dreadful American girl packing. The central mystery is the source of Willy's extreme sense of sin. His refusal to seduce the schoolgirl—and so provide him and Priscilla with the child that would give him a reason to live—is his only moral stand. It is a stand that proves to be the saving of the cool Simon Milson as well as of Willy, or rather Willy's soul.

In a superb ending, the novel twists and turns. Nothing is as expected. Piers Paul Read has created some remarkable characters and a story that examines the boundaries of right and wrong and the dangers of stepping beyond them.

Sweetsir by the American novelist Helen Yglesias is another tale of guilt, this time based on real events that took place in a lower-middle-class rural community in Vermont. During a quarrel, a wife stabbed her husband with a kitchen knife which went through the fleshy part of his upper arm, through his ribs and pierced his heart. He died in hospital. The man had a long history of violence towards women and in the end the woman was acquitted by a jury of her neighbours.

The novel starts with the killing and returns to the story of Sally, her husband, and their close, passionate love which gradually becomes sour as it turns to violence. In her speech to the jury, quoted on the dustjacket, she says, "I, Sally Sweetsir, alleged murderer, am a woman much like you, loving a man much like you, in a marriage much like yours. Ours went over the edge, but what happened to us could have happened to any of you . . . " The story of tough-talking Sally and her horrifyingly vicious and stupid husband is. however, too extreme for these words to ring true to the reader. It is a raw, compelling novel that works as a story but not as a reminder of what could happen to any one of us.

Sob, Sister, a first novel by Irma Kurtz, is a little nervous at first but gathers pace well. The main character is Delia, an agony aunt (as is Irma Kurtz) who makes the mistake of visiting a pregnant Roman Catholic girl who has written to her for advice. The girl comes to live in her house and before long has managed to lure Delia's painter boyfriend Paul (father of Delia's child) away from her and into a conventional marriage. All Delia's unconventional good sense is nullified by the power of the girl offering Paul the feminine, unfeminist temptations of praise and cooking and a home. There is a great deal of wisdom, anger and humour in this entertaining novel. I particularly liked her filing system for her agony letters: "Under Delia's desk there were eight plastic boxes designed originally to contain builder's tools. They were labelled: 'Orgasms', 'Pregnancy: wanted and unwanted', 'Tits, noses, superfluous hair', 'Weight: over and under', 'Infidelity', 'Depression and psychosis', 'Sex: Homo, trans and bi-' and 'Miscellaneous'.

fascinating, many-faceted [The Many-faceted]

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Gulf States' transformation

by David Tennant

The situation was familiar enough, as we crawled along in the taxi through morning rush-hour traffic towards the airport. Hooting cars, heavily laden trucks and packed buses filled the six-lane highway as many of the city's 300,000 people travelled to work.

But, had some time-machine been able to whisk us back, not a century or two but a mere 20-odd years, the scene would have been dramatically different. In place of the complex of towering buildings and wide boulevards there would have been only mud-and-brick houses, gravel and sand tracks. Where lush gardens and fountains now stand there would have been a scattering of palm trees and billowing sand. There would have been no deep-water harbour capable of accommodating the largest vessels. Had a plane wanted to land it would have had to take its chances on the desert scrub. Instead of the proliferation of palaces and grandiose homes there would have been only the Ruler's fortress palace, like something from Beau Geste. And the citizens would barely have totalled 1,500.

The place was Abu Dhabi, capital of the emirate of that name, largest, richest and most influential of the seven autonomous sheikhdoms that make up the United Arab Emirates along the southeastern shore of the Arabian Gulf and abutting on to Saudi Arabia and the Sultanate of Oman. This loose confederation is ruled over by Sheikh Zaid, President of the UAE and Ruler of Abu Dhabi, who is determined that his land shall benefit from, and not be ruined by, the incalculable wealth the oil has brought—and will go on bringing for many years to come.

I was at the end of a short visit to the UAE, having been whisked there in sybaritic style on a Gulf Air Tri-Star in just over six hours, flying into Dubai, second of the emirates, whose modern airport (one of four in the UAE) has what is claimed to be the best duty-free shop in the Middle East. It was February and the weather could not have been better: warm sunny days and balmy evenings, in contrast to the high temperatures and higher humidity of April to October.

Although I knew of the "rags to riches" transition that had come about as a result of the rapid development of oil I had not expected it to be so pronounced. The visual impact of Abu Dhabi, Dubai and to a lesser extent of Sharjah (third of the seven states) is stunning, rivalling and in many cases far surpassing most western cities with its range of modern architecture, much of it excellent but with a few vulgar eyesores. What I had not expected was the wealth of gardens, lawns and fountains in this land where almost every drop of water has to be expensively extracted by



The mix of old and new architecture is one of Dubai's attractions.

desalinization from the sea. To older generations—indeed even to the younger middle-aged—this blossoming of the desert must seem like some miracle although it is all part of Sheikh Zaid's long-term plans to beautify the country and encourage the cultivation of home-grown vegetables and fruit, all of which at present have to be imported.

Equally unexpected was the variety sophistication of the leisure activities, from gastronomy to water skiing and disco dancing to shopping in chic boutiques. A glance through the 70-page monthly magazine What's on in the UAE soon put me in the picture with its listing of more than 30 restaurants (plus a dozen fast-food eateries) and a score of night spots, to say nothing of the 40 or so hotels, many belonging to international chains such as Hilton, Intercontinental, Holiday Inns and Sheraton. I stayed at two of the last named, one in Dubai, the other in Abu Dhabi. The Dubai hotel is strikingly modern with fountains in its multi-coloured, lofty atrium-reception hall; the other displayed a more traditional elegance. But both provide superb cuisine that would be hard to beat in London or even in Paris and give service (mostly from Filipino staff) that is swift and disarmingly polite. With room rates ranging between \$100 and \$125 single (but negotiable for longer stays) these hotels are among the best in the Gulf.

Although the British have been pushed out of first place in trading by the Japanese, our influence is still substantial. English is the second language (the first in business), there are more than 10,000 United Kingdom citizens resident there, our embassy is represented in both Abu Dhabi and Dubai, the defence forces are British-trained

and the annual Highland Games put on by the three flourishing Caledonian societies play a major part in the social calendar. I heard, too, enthusiastic accounts of the Queen's visit in 1979 and, from the business angle, we are the only foreign nationals who can come and go more or less as we please.

In 1977 Dubai experienced what has been described as "a series of financial hiccups". These spilled over into Sharjah and the lesser emirates but virtually bypassed Abu Dhabi. The result was a slowing down in the rate of expansion. The effects of this have now largely gone although the number of unfinished buildings, including some large hotels, is evidence of the mini-recession. As one Egyptian-born businessman said, "The financial crisis was a timely warning that even with all our wealth it required deep forethought about spending it."

The ruling families live in a style that their vast fortunes seem to demand. The government of each emirate is largely in the hands of the Ruler's family, spreading out to the most distant relativesfar from being regarded as nepotism, this practice is looked upon as being perfectly logical. The wealth however is not kept exclusively within these powerful families. Each UAE-born Arab adult is entitled to a free house and a plot of land, free medicine and free schooling for the children. Vast sums are spent on projects aimed entirely at improving livstandards such as building villages-simple, rugged and in keeping with the traditions—far into the desert as I saw for myself. As Sheikh Zaid said, "We will bring civilization to the Bedouins, not the Bedouins to civilization". The Bedouins are encouraged to stay in the desert, much of the work in the cities and towns being done by

foreign workers, mainly Pakistanis and Indians plus a sprinkling of Arabs from other countries.

Unlike Abu Dhabi, where almost everything is only a few years old, there is an interesting old quarter in Dubai which has a long history as a trading centre, the Bazaar of the Gulf. Surrounding a former fortress are many old houses, each with its distinctive "wind tower", a primitive but effective form of air conditioning. The fortress now houses a small museum with a collection of artifacts, including items from the 1920s and 1930s when Dubai was a staging point on Imperial Airways' flying-boat routes.

A walk along the creek that divides Dubai into two sections (two bridges and a road tunnel link them) gave me a chance to note that transportation by dhow is still flourishing. The design of these graceful Arab vessels has barely altered in centuries even though they are now mostly diesel-powered. Here tied up three and four deep along the quayside were dhows carrying every conceivable trading item-from great bundles of onions to refrigerators, motor-cycles to bricks, oriental carpets to tyres. Each one had its destination shown in English as well as Arabic: Doha, Bahrain, Karachi, Basra. And from each came the strident tones of Arab music from transistor radios.

Tourism in the UAE is insignificant: only Sharjah has a small tourist centre. Abu Dhabi is unabashedly devoted entirely to business and administration—and it certainly does not need the money. But Dubai attracts some leisure visitors in the winter, mainly from the Middle East, and having excess hotel capacity welcomes them. Package tours from Germany and Switzerland have been going to Sharjah for the past two years between November and April. With more airlines now serving the area its tourism potential will no doubt develop.

Brief as my visit was (I did not have time, for example, to see the highly praised oasis of Al Ain) I was fascinated by the whole area and the way it was leaping centuries in years. What its fate will be when the oil eventually runs out is hard to guess. But I was intrigued by a comment made by a young Abu Dhabi businessman who said, "The future? Well, my father rode a camel. I own a Mercedes and my son when he grows up will have his own plane. But my grandson—well he will probably be riding a camel again." That however will be some time ahead yet.

The excursion class return fare London to Abu Dhabi or Dubai is £681 but after October 31 there are direct flights at £482; standard economy £815; first class £1,431

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TRAVEL

The magic of Malta

by Nicholas Cole

Had Kubla Khan been less set on Xanadu as the site for his "stately pleasure dome", you suspect that the central Mediterranean islands of Malta, Gozo and tiny Comino sandwiched between them would have been somewhere near the top of his list. Since ancient times their rugged, sunny charm has attracted a steady stream of visitors, from Ulysses to tax-exiled film stars, as well as a succession of invaders-Phoenicians, Romans, Arabs, Spaniards, French and British-all of whom have left their marks on the undulating landscape of hills and valleys, terraced fields and picturesque villages.

Britain no longer holds sway. The islands achieved independence in 1964 and became a republic within the Commonwealth 10 years later. But the half-million British holidaymakers who visit Malta each year are the largest single contingent of any nationality, and the welcome they receive is as genuinely warm, friendly and gentle as ever.

The descent into Luqa, the island's airport, is one of the most fascinating final approaches in Europe, with a bird's-eye view of Valletta, its great 16th-century bastions and domed churches built by the Knights of St John dominating the herringbone street pattern.

Sailors on shore leave once made for The Gut as Valletta's red light district is known. But most of today's discerning visitors will find greater interest in the city's Co-Cathedral of St John, the Grand Master's Palace with its priceless Gobelins tapestries and knights' armoury and the Palazzo Parisio, where Napoleon once stayed. The Upper Barracca gives a stunning view of the Grand Harbour which had such strategic importance in the last war. A small museum devoted to Malta's wartime role which earned it the George Cross was opened recently in Valletta.

From the "new" capital to the old one inland—Mdina, the famous Silent City. This was my favourite spot, an entrancing museum piece of narrow streets, medieval buildings and Roman catacombs but still very much lived in, as the prevalence of cars sadly attests.

Smaller sites of historic interest abound, including a Roman villa at Rabat and the Inquisitor's Palace at Vittoriosa. None is more than 30 minutes' drive from Valletta or its next-door resort Sliema and all are accessible by one of the island's frequent daily buses or coach tours. Car hire is reasonable, starting as cheaply as around £3 a day. Outside Valletta the scenery is simple rather than spectacular with stone-walled houses built to this day in attractive Moorish and Venetian style, with flat roofs, intricate balconies and arched windows.

There are a number of beauty spots, including Dingli Cliffs and the Blue Grotto on the south coast. The grotto

can be reached only by boat (but a round trip costs less than £1 a person). Malta's sister islands are reached by daily car-ferry services. The return fare to Gozo is just over £1 and an average small car is charged £2.50. Driving is on the left although off the main highways the middle of the road seems to be the favourite place for some locals. Maltese, a Semitic-Aramaic language, is the common tongue, but English is spoken everywhere.

Gozo is less than half Malta's size, twice as green, lush with carob and prickly pear trees and its peaceful atmosphere has attracted numerous writers and artists. Comino is generally reckoned to have the best beaches in the group.

Package holidays offered by major British and Maltese tour operators centre on quality accommodation in leading hotels, which include the Mellieha Bay complex, the Excelsior, overlooking an arm of the Grand Harbour, the Grand Verdala Palace (which occupies a dramatic site almost in the centre of the island and is as luxurious as its name suggests), the seafront Dragonara Palace and Casino, the long established Phoenicia, and the Cavalieri and the Hilton, both of which are by the sea. There is also a wide variety of selfcatering apartments, some purposebuilt, others converted from older buildings as well as holiday villages. Food and drinks are amazingly cheap. In many cases the local wine sells at 20p a bottle. It is not premier cru by any means and as the locals say "not a drop is sold till it's three days old". But it is perfectly palatable. A pleasant threecourse restaurant meal can cost only £2.50 to £3 a head.

Not surprisingly, sailing, scuba diving, water skiing and wind surfing are popular. And there is tennis, golf, polo and horse racing on the new track at Marsa. The summers are long and can be very hot in July and August. My own preference is for a quiet week in the spring or autumn when the climate equals a warm English summer and the islands are much less crowded.

The islands claim to have one of the highest winter sunshine records in the whole of the Mediterranean. A week in one of the better quality hotels in October or early November costs between £165 and £280 on a demi-pension basis, including return flights from Britain. Springtime prices are slightly higher. A seven-night stay in a modern, self-catering apartment costs between £145 and £190, again with return flight from Britain included. In some cases a small self-drive car is included in the cost of the self-catering holidays.

The economy-class air fare from London is £149 return with services by Air Malta and British Airways

Malta Government Tourist Office and Air Malta, 24 Haymarket, London SW1Y4DJ.

Useful, no frills

by Stuart Marshall

Petrol will soon be £2 a gallon in urban areas; it is already that in remote parts of the British Isles. Outside big cities public transport no longer serves public needs. Like it or not (and a lot of people do not like it at all) the car has become indispensable.

As the car has become no less essential an item of household equipment than a television set, washing-machine or refrigerator, it is time it was treated as a necessity and not revered as a descendant of a luxury carriage. Fortunately, several cars which pretend to be nothing more than what our forebears might have called loyal and hard-working outdoor servants already exist.

The three best-known at the moment are the Citroën 2CV6 (deux chevaux), the Renault 4 and the Fiat Panda. The deux chevaux was actually conceived before the last war by a designer who laid down two requirements: he should be able to get in and out of one without dislodging his bowler hat; and a farmer should be able to load it with crates of eggs and drive across a field without cracking a single shell. It is a tribute to the soundness—even brilliance—of the concept that the 1981 deux chevaux is basically unchanged from the first one that startled Paris in 1949.

The deux chevaux has four passenger doors, a rear-loading hatch, a back seat that can be removed to increase load space, two air-cooled cylinders and a unique form of suspension giving an unimaginably good ride over bad roads or no roads at all. Over the years its engine has grown in size, and its performance has improved from fairly negligible to brisk. The latest 602 cc model will cruise at 70 mph on a motorway yet return 45 mpg in average use.

Startled by Citroën's success in the 1950s in persuading the French peasant farmer to swap his pony and cart for two mechanical horses, Renault got in on the act with their R4 in 1962. This, too, survives essentially unchanged. With a four-cylinder, water-cooled engine it is less eccentric—and more

like a proper motor car—to drive than the Citroën. The body is styled with the elegance and grace of a potting shed, but it is just as easy to accommodate bulky things such as lawnmowers.

I have a particularly soft spot for the Renault 4. Two of them were on my household's strength for nine years. They regularly performed the impossible (one even took a three-seat Chesterfield to the upholsterer), cost me almost nothing apart from petrol and minimal servicing and never once left me standing at the roadside. The Renault 4, like the Citroën deux chevaux, must be coming up for replacement soon; but its successor will have to be no less practical, comfortable, roomy and economical.

Fiat's latest small car, the Panda, shows what can be done to make a domestic appliance type of car more agreeable to look at without compromising its utility. The Panda has two passenger doors and a hatchback opening on to a flat floored interior that, by simple rearrangement of the seats, instantly becomes a freight compartment—or double bed. The seats, made from tweedy cloth over rubber bands. are much more comfortable than many conventional, thick-padded ones-and they can be laundered in a washingmachine. Though softly sprung, the Panda does not wallow on corners. The body is protected front and back by crash-resisting bumpers and the side panels by plastic material 10 times as abrasion-resistant as paint. Powered by the same 903 cc four-cylinder engine as a Fiat 127, the Panda will sustain 80-85 mph in its high top gear, takes rough tracks in its stride and needs a brutal foot on the accelerator to drop below 40 mpg on a journey.

On-the-road prices for this frugal trio range from about £2,600 for the Citroën 2CV6 to £3,600 for the biggest-engined (and fastest, quietest and most economical) version of the Renault 4, the GTL. The Panda costs around £3,050, ready to drive away. Discounts are, of course, available on all these figures; the amount depends on how hard you push the dealer



The Fiat Panda is versatile, agreeable to look at and well protected all round.

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The mysteries of Saturn

by Patrick Moore

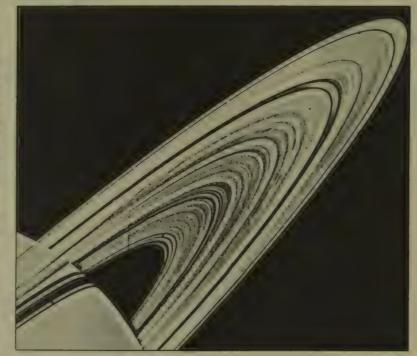
There can be little doubt that the planet Saturn is the most beautiful object in the entire sky. Its system of rings is in a class of its own; admittedly both Jupiter and Uranus have rings, but theirs cannot be compared with Saturn's. It has long been known that the rings are made up of icy particles, and it was also well established that Saturn has a gaseous surface, beneath which comes liquid hydrogen together with some helium and then a relatively small solid core; but before the flight of Voyager 1, in November, 1980, our knowledge was incomplete.

Voyager 1 accomplished its task well. The rings were found to be very complicated and to contain hundreds of small divisions; it was said that they had more grooves than a gramophone record. On the surface windspeeds exceeded 1,000 mph, faster than any on Jupiter. And the largest of the satellites, Titan, was found to be covered by a layer of "orange smog"; there is a thick nitrogen atmosphere, and on the surface there may be oceans of liquid methane, whereas most of the other satellites are icy and cratered. However, Voyager 1 left many problems unsolved, and Voyager 2 was reprogrammed to tackle as many of them as possible.

As the spacecraft neared its target the pictures sent back showed that the rings are even more complicated than had been thought. Quite apart from the divisions, there are some features which are very difficult to explain. In particular there are what have been called "spokes"-radial features in the brightest ring-section, which appear on emerging from the shadow of the planet and persist for some time before disappearing, to be replaced by new ones. As the rings are made up of separate particles, and the particles closer in to the planet move more quickly than those farther out, radial features of this kind ought not to exist-but they do. Voyager 2 has shown that their boundaries are well defined, which adds to the mystery

One suggestion is that some of the particles are elevated above the main ring-plane, perhaps by electrostatic forces, and this is probably the best explanation so far, but there are other phenomena, too. Voyager 1 had shown that two of the minor ringlets are elliptical instead of perfectly circular, and that the outer ring, F, is "braided", giving the appearance of three different rings which are intertwined. Voyager 2 has confirmed all this, and also shown that one of the ringlets has a distinct "kink". Obviously there are unexpected forces at work and these may well be associated with Saturn's magnetic field, which is much stronger than that of the Earth though weaker than Jupiter's.

The gap between the two main bright







Voyager 2's pictures of Saturn and satellites show, top, the complicated ring system; left, Tethys from 380,000 miles distance; right, Enceladus from 74,000 miles.

rings is known as Cassini's Division. In it Voyager 1 found several ringlets, and Voyager 2 has added more, so that the Division is certainly not empty. Formerly it was thought that the gap was caused by the gravitational forces of Saturn's inner satellites, which would, so to speak, keep the Division "swept clear" of particles; but now that so many extra divisions have been found, this explanation is at best inadequate and as yet we do not know the answer.

There have been definite changes on the surface of the planet since the flight of Voyager 1, but as the surface is gaseous this is only to be expected. Saturn is a world in a state of constant turmoil, though admittedly it is less violent than Jupiter. The magnetic axis, unlike Jupiter's, almost coincides with the axis of rotation and, not surprisingly, it has been found that Saturn is a source of radio waves. Yet some of the features remain identifiable, including a large brown spot which seems anticyclonic, and was recorded by Voyager 1.

Then, of course, there are the satellites. Nine of these have been

known for a long time; Titan, the largest and brightest, was discovered by Christian Huygens in 1655, and is visible with a small telescope. Voyager 2 did not pass close to it, because if it had done so it would have been unable to make later passes of the planets Uranus and Neptune; in any case, we will learn little more about Titan until a probe carrying radar equipment is sent there to penetrate the orange smog. But Voyager 2 did make closer passes of two of the outer satellites, Iapetus and Hyperion, which had not been well imaged from its predecessor. Both are remarkable worlds. Iapetus, rather less than 1,000 miles in diameter, has one hemisphere which is as bright as snow and the other which is darker than a blackboard. Since the density of the satellite is not much greater than water, it may be assumed that the globe is basically bright and icy, so that the dark material is a surface deposit—but in that case, how did the deposit get there? One idea is that it was "floated" on to Iapetus from the surface of the more remote satellite Phoebe, but this does not seem

very plausible, partly because Phoebe is small and partly because it and Iapetus are a long way apart. (Phoebe, incidentally, moves in a wrong-way or retrograde direction around Saturn, so that it may be a captured asteroid rather than a bona-fide satellite.) Alternatively, the deposit may have welled up from inside Iapetus, but there are difficulties here, too, particularly since we do not know how thick the deposit is.

Hyperion is smaller, and has been found to be irregular in shape; it has been likened to a hamburger! It is cratered, and one comment was that it looked like the broken-off section of some larger body. This is not impossible, but we are then faced with the problem of locating the other half, and there seems to be no sign of it.

Further pictures were obtained of the icy, cratered satellites Rhea, Dione and Tethys. Still closer to Saturn there are two long-known satellites, Mimas and Enceladus, which have proved to be very unlike each other. Voyager 1 showed that Mimas has one crater a third of the diameter of the satellite itself: if this crater had been produced by the impact of a meteorite there seems a good chance that Mimas would have been shattered. Enceladus has few craters, and most of the surface is smooth, which again poses a problem for the theorists. If Mimas has been scarred by meteorites, then why has Enceladus escaped almost completely?

There are other small inner satellites, two of which seem to share almost the same orbit, while others act as "shepherds" for the outer rings and prevent the particles from straying. Voyager 2 has added to the total, but it has not shown the expected numbers of satellites inside the ring system itself. If such satellites existed they would presumably account for the numerous minor gaps and ringlets, but if they exist they have not revealed themselves.

There was one hitch. During the encounter the scan platform of the cameras jammed and some pictures were lost. It was freed by a lucky accident. A wrong command was sent to the spacecraft; it was obeyed—and the platform began to obey instructions again, so we may hope for good results from Uranus and Neptune.

So far as Saturn is concerned, Voyager 2 has completed its programme. Unlike Voyager 1, it still has work to do. In January, 1986, it will fly past Uranus, and in August, 1989, it will encounter the outermost giant, Neptune, about which our knowledge is still fragmentary. There is every prospect that the equipment will still be working, even though the probe will then have been in space for 12 years. Yet even if not, Voyager 2 must be regarded as an outstanding success, and it has done much to help in our understanding of the strange worlds in the outer reaches of the Solar System

Taxing couples

by John Gaselee

Sometimes you hear it said that from the tax point of view it would be better for a married couple to live together, but not to be married. While that can apply if both husband and wife have investment income, it need not apply so far as income tax on earnings is concerned.

In the normal course of events a husband is taxed on his own income and also on his wife's income—although a husband is not taxed on his wife's income for the tax year in which they marry. A married man is eligible for personal relief on the first £2,145 of earnings, compared with a single person's relief which is the first £1,375 of earnings.

At the lower levels of earnings, where both husband and wife are working, it can be an advantage to be married. This is because a husband is eligible for the married man's personal relief and a wife can obtain relief on the first £1,375 of her earned income. Incidentally, earned income, for this purpose, includes National Insurance pensions if a wife has made her own contributions.

Housekeeping money paid by a husband to his wife is not taxable, but if a wife works for her husband in his business, either full-time or part-time, her wages or salary are allowed as earned income and, provided they are in line with the work done, can be deducted from the taxable profits of the business.

One of the advantages of a husband and wife being in partnership is that the partnership profits can be divided appropriately, obviating the need to prove, in the case of wages or salary, that a wife has received the rate for the iob.

Married couples with their own investment incomes often feel it more satisfactory for each to pay the tax which they owe rather than for the full burden to fall on the shoulders of the husband. It is possible, therefore, for a couple to be assessed separately, so that each pays his or her share of the combined tax burden, but this operation does not alter the total amount payable.

To be assessed separately for a tax year, it is necessary for a couple to apply to their inspector of taxes within six months of July 5 in that tax year; each will receive a form on which to make a return of income. Separate assessment will then continue each year until either husband or wife gives notice of revocation to the inspector.

Much more significant is separate taxation of a wife's earnings. If you elect for this both husband and wife are treated as single people and each, therefore, has personal relief of £1,375. That is a come-down for a husband from the married man's figure of £2,145—but, as will be seen, it can be well worth forgoing that particular element of relief.

As is well known, there are tax bands, and the higher your income is, the

higher is the "marginal" rate of tax which you pay, that is the rate at which the top slice of your income is taxed. Where both husband and wife have quite high earnings it can clearly be useful for each to take advantage of the lower rates of tax. This may result in a significant saving of tax overall.

Just how high income needs to be for it to be worth while electing for separate taxation depends on the level of earnings and, of course, on the allowances which can be claimed, such as mortgage interest or personal pension contributions (in the case of a partnership). Currently, to make separate taxation worth while, the combined income of husband and wife needs to be £16,977. Unless higherrate tax is being paid on the combined income, separate taxation will not be worth while. In fact, it would result in slightly more tax being payable.

If you elect for separate taxation any deductions, losses, and so on are set against the income of the appropriate partner. If your incomes are combined for tax purposes trading losses made by one of you can normally be set off against the income of the other. But with separate taxation they must be set off against the income of the person making the loss. If a wife pays interest, that can be set off only against her income.

Apart from the fact that you need a combined income of at least £16,977, a wife's earnings must be a minimum of £4,352, and her husband's combined earnings and investment income must not be less than that amount. There will be a loss of £770 in allowances, this being the difference between the married and single allowances. Each spouse will pay the basic rate tax of 30 per cent on the first £11,250 of taxable earned income, after allowances, and then will be charged higher rates of tax at the appropriate rate for each slice, that is, £2,000 at 40 per cent, £3,500 at 45 per cent, and so on.

If you both have high earnings separate taxation could save you a significant amount of tax. If you want to apply for separate taxation obtain Form 14 from any tax office. You will both have to sign it and it should then be sent to the husband's tax office. You need not decide in advance: you can wait and see whether your earnings reach a sufficiently high level. For instance, you can claim up to six months before the start of the tax year in which you want to be taxed separately, and up to 12 months after the end of it.

You can opt out of the arrangement at any time up to 12 months after the end of the tax year for which you wish the change to apply. You both simply sign Form 14-1 and send it to the husband's tax office, and then you will be taxed together. At a later date, if you wished, you could switch back to separate taxation. You are never committed for longer than you wish to either method of taxation

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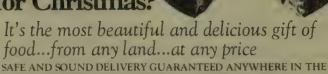
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BRIEFING

CONTINUED FROM PAGE 21

SPORT FRANK KEATING

The floodlight time of year... welcome to West Ham... the Spanish Riding School... Russian gymnasts... the Wentworth golfers... and the Australian rugby team.

NOW WINTER charges in full tilt. The clocks go back, the dusk drops fast and once again indoor arenas and sports halls, forlorn and lonely for much of the summer, become full to bursting with the autumn evening's panting activity and fun. Outside, around the city's dozen league soccer stadiums, the fierce floodlights are switched on to beckon in the faithful. Each quartet of pylons, like giant corner flags, has stood incongruous sentinel all summer, but now on some mid-week evenings and at every other Saturday teatime their welcoming flares burst through the mists, as much a modern urban totem to the community as the towers and spires of any medieval cathedral.

□ At the end of last season London lost one of its three First Division clubs when Crystal Palace were relegated after a miserable winter. But it still keeps a trio in the big time for West Ham were outstanding promotion winners. An unbiased connoisseur could well start his month and season of Saturdays with successive visits to, say, White Hart Lane where Brian Clough's Nottingham Forest take on the Cup-holding Tottenham Hotspur on October 3; then, on October 10, West Ham pit their skills against the doughty Everton side; and on October 17 the controversial team of the past year, Manchester City, play Arsenal at Highbury. In those three weeks the wintry patterns will have taken shape.

☐ Wembley Arena is the scene for several of the month's highlights. The annual Horse of the Year Show starts there on October 5; the Spanish Riding School of Vienna displays its skills from October 15; and a team of Russian gymnasts performs there from October 28. Outdoors, golfers tee off at Wentworth on October 8 and the Australian rugby team begins a British tour with a game against Oxford University on October 21.



BADMINTON

Oct 16-18. Bell's Open Championships, Perth, Scotland.

Oct 19-25. Crest Hotels Badminton Tour: England v Sweden (men), Chester, Cheshire, Oct 19; Huddersfield, W Yorks, Oct 21; Mansfield, Notts, Oct 23; Swindon, Wilts, Oct 25.

Oct 29. England under-23 v Ireland, Worcester.

CANOEING

Oct 17, 18. British National Slalom Championships, Llangollen, N Wales.

They call themselves "paddlers", which is a touch low-key for a frenzied sport in which the slalom sailor has to negotiate 30 gates, some of them in reverse & against the stream. In the crazy, boiling water downhill, the paddler will be going faster than a man can run, squeezing through gates less than twice the width of his shoulders. The current world champion, Richard Fox, should be one of the star attractions.

CROQUET

Oct 3, 4. All-England Handicap Finals, Roehampton, SW15.

EQUESTRIANISM

Oct 1-4. Wylye Horse Trials, Wylye, Wilts. Oct 5-10. Horse of the Year Show, Wembley Arena, Middx.

The mixture as before—Broome, Bradley, Smith & Edgar plus unpronounceable Germans. It hasn't changed much since Pat Smythe was on *Tosca* and Dorian Williams made his first commentary... & aunts in tweeds who accompany this year's nieces were themselves little Thelwell girls on little Thelwell ponies.

Oct 18. Midland Bank Horse Trials,

Goodwood House, Chichester, W Sussex. Oct 10, 11. Chatsworth Horse Trials, nr

Bakewell, Derbyshire.

Oct 15-22. Spanish Riding School of Vienna, Wembley Arena, Wembley.

Demonstration of the classical art of riding as practised at the Imperial court of Vienna for 400 years.

FENCING

Oct 10, 11. Under-20 men's Fencing Association Championship, de Beaumont Centre, 83 Perham Rd, W14.

Oct 10. Toupie Lowther, ladies' foil, Gillingham, Kent.

Oct 17, 18. Open Competition, Leicester. Oct 24, 25. Under-20 men's foil champion-

ship, de Beaumont Centre.
Oct 31, Nov 1, Perigal Cup, ladies' under-20

Oct 31, Nov 1. Perigal Cup, ladies' under-20 foil, de Beaumont Centre.

FOOTBALL

London home matches:

Arsenal v Manchester City, Oct 17; v Coventry City, Oct 31.

Charlton Athletic v Derby County, Oct 3; v Sheffield Wednesday, Oct 17; v Oldham Athletic, Oct 20; v Queen's Park Rangers, Oct 31.

Chelsea v Wrexham, Oct 10; v Barnsley, Oct 24.

Crystal Palace v Rotherham United, Oct 10; v Derby County, Oct 24.

Fulham v Newport County, Oct 17; v Exeter City, Oct 20; v Portsmouth, Oct 31.

Millwall v Waisall, Oct 11; v Gillingham, Oct 24.

Orient v Luton Town, Oct 3; v Queen's Park Rangers, Oct 18; v Charlton Athletic, Oct

Queen's Park Rangers v Blackburn Rovers,



The Spanish Riding School of Vienna: classical horsemanship at Wembley Arena.

Oct 3; v Norwich City, Oct 10; v Leicester City, Oct 24.

Tottenham Hotspur ν Nottingham Forest, Oct 3; ν Stoke City, Oct 10; ν Brighton & Hove Albion, Oct 24.

Watford *v* Barnsley, Oct 3; *v* Orient, Oct 10; *v* Norwich City, Oct 24.

West Ham United ν Everton, Oct 10; ν Middlesbrough, Oct 31.

Wimbledon v Gillingham, Oct 3; v Chester, Oct 17; v Plymouth Argyle, Oct 20; v Exeter City, Oct 31.

International:

Northern Ireland v Scotland, Windsor Park, Belfast, County Antrim, Oct 14.

GOLF

Oct 3, 4. English County Finals, Ferndown, Dorset.

Oct 8-11. Suntory World Match-Play, Wentworth, Surrey.

Just as it was very hard to start calling the "Gillette" cricket cup the NatWest trophy after the change in sponsorship, so, too, has this last of the season's major golf tournaments found it difficult to set its own identity after being known for so long as "the Piccadilly". This enthralling knockout matchplay championship was where Bill Rogers, the 1981 Open champion from Texas, first introduced himself to the British when he won it two years ago. If you watch on television, the autumn colours around this most luxuriant suburban course are quite breathtaking.

GYMNASTICS

Oct 3. Speedo National Championships for Girls, Crystal Palace, SE19.

Oct 16-18. Men's British Championships, including Speedo competitions, Hinckley Leisure Centre, Leicester.

Oct 28-Nov 1. *Daily Mirror* sponsored USSR Display Teams visit, Wembley Arena

Not much chance, I'm afraid, of spotting a likely British Korbut or Comaneci at the

British championships—but you will, sure as eggs, see the next mite the Russians have come up with at Wembley's *Daily Mirror* show.

HORSE RACING

Oct 1. William Hill Middle Park Stakes, Newmarket.

Oct 3. William Hill Cambridgeshire Handicap, Jockey Club Cup & Sun Chariot Stakes, Newmarket.

Oct 16. William Hill Dewhurst Stakes, Newmarket.

Oct 17. Champion Stakes & Tote Cesarewitch, Newmarket.

Oct 24. William Hill Futurity Stakes, Doncaster.

Oct 31. Holsten Diat Pils Hurdle, Kempton. SQUASH

Oct 2-5. **Northampton British Over-35 Championship,** Dallington Squash & Country Club, Northampton.

Oct 16-18. Gateway South of England Open Championships, Brighton Squash Club, E Sussey

Oct 23-25. North of England Open Championships, Northern LTC, Manchester.

RUGBY UNION

Oct 21. Oxford University v Australia, Oxford.

Oct 31. Wales Bv Australia, Cardiff.

The Australian touring side promises to be the most exciting they have ever sent here. The nucleus is seven of their schoolboy team that so entranced the British with their flair and verve when they toured a few years ago, including the three brilliant but unpredictable Ella brothers.

Oct 31. England B v France B, Leicester. TENNIS

Oct 19-25. Daihatsu Challenge, Brighton, Sussex.

Tune into this women's international tournament for the last sounds of summer. Plipplop, Thirtay-Fortay! Wimbledon will seem even farther away after this.

EDWARD LUCIE-SMITH

The launch of Juda Rowan... Great Japan opens... a swop for the Folies Bergères... and (overleaf) photography: Amin's Lake Turkana... crafts: rings at Electrum.

TWO OF THE best-known London dealers in contemporary art are amalgamating as the Juda Rowan Gallery. The Rowan Gallery had a stable of distinguished British artists including abstract painters Bridget Riley and Paul Huxley, the humorous Anthony Green, and sculptor Philip King. Annely Juda Fine Art was best known for excellent shows of Constructivists and Russian Futurists, but with contemporary abstractionists such as Alan Green also on the books. The combination should have some of the clout of Marlborough or Waddington. Their first show together features a new project by Christo and work by Martin Naylor (see details in guide).

☐ Highlights of October include the opening of the Nicolas de Stael retrospective at the Tate Gallery on October 7 and The Great Japan exhibition at the Royal Academy on October 24. The El Greco to Goya exhibition at the National Gallery runs until November 29.

☐ The Louvre want to borrow Manet's famous Bar aux Folies Bergères from the Courtauld Institute Galleries for their Manet retrospective to mark the centenary of the artist's death in 1883. The Courtauld say they will consider the proposition—but only if the French authorities provide something comparable as a temporary replacement.

☐ I can claim responsibility for two contemporary "theme" shows this month which at least partly take the place of the Arts Council Hayward Annual which somehow did not happen this year. One is The Real British, opening on October 14 at Fischer Fine Art, which explores the many varieties of contemporary British realism; the other is The Subjective Eye, chosen in partnership with Moira Kelly, at the Midland Group in Nottingham, and features artists still much too little known.

☐ The Contemporary Art Society calculates that it was responsible for nearly £250,000 spent on British contemporary art in the past year—a boon to young artists and the hard-pressed commercial galleries. Some purchases were made on the CAS's own behalf, for distribution to museums; others were made by the business corporations the society advises about, for instance, pictures for offices. These currently include National Westminster Bank (buying for the new National Westminster Bank Tower), Unilever, Esso Europe, BP International and BP Chemicals. To join this lively society (they also organize tours abroad) contact the organizer, Miss Pauline Vogelpoel, at the Tate Gallery, Millbank, London SW1.



Sanchez Coello's Portrait of Don Diego, 1577: in El Greco to Goya at the National Gallery.

GALLERY GUIDE

BANKSIDE GALLERY

48 Hopton St, Blackfriars, SE1 (928 7521). Mon-Sat 10am-5pm, Sun 2-6pm.

Watercolours from Hungary, Oct 2-30. **BLOND FINE ART**

33 Sackville St, W1 (437 1230). Mon-Fri 10am-6pm, Sat 10am-1pm.

Jock McFadyen-recent paintings. The painter is the new artist-in-residence at the National Gallery. Until Oct 10.

BROWSE & DARBY

19 Cork St, W1 (734 7984). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm.

Anthony Eyton, ARA. Recent paintings & drawings of India & London. Until Oct 17. BUSINESS ART GALLERIES. Royal Academy, Piccadilly, W1 (734 1448). Tues-

Fri 10am-6pm, Sat 11am-5pm. Nick Andrew, Jane Burrows, Julia Midge-

ley, Jason Sullivan. Until Oct 14. Exhibition of contemporary Japanese prints arranged by Galerie 39. Oct 21-Nov 4.

COLNAGHI

14 Old Bond St, W1 (491 7408). Mon-Fri, 10am-5.30pm.

1,000 years of Japanese art, to coincide with the Japanese show at the RA but casting its net wider-Buddhist sculpture, ink painting with Zen overtones, & decorative painting of the rimpa (native Japanese) school. Oct 21-

COURTAULD INSTITUTE

Woburn Sq, WC1 (580 1015). Mon-Sat 10am-5pm, Sun 2-5pm.

Princes Gate Collection of Old Masters. The fabulous collection of Old Master paintings & drawings made by Count Seilern & steered to the Courtauld after many legal difficulties. There are wonderful sketches by Rubens & G. B. Tiepolo, two masterpieces by Pieter Breugel the Elder, & the most important single item is the triptych by the Master of Flemalle which marks the birth of Netherlandish panel painting. Until Sept, 1982. £1, OAPs, children & students 50p. FISCHER FINE ART

30 King St, SW1 (839 3942). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm.

Works by Norman Rowe & D. H. Smith, realist landscape painters. Until Oct 16.

The Real British. Mixed exhibition illustrating different modes of realism (photorealism to something more traditional) in contemporary British painting. Some of the best-known British painters work in this manner—but it is surprising how few are represented at the Tate. Oct 14-Nov 13.

GIMPEL FILS

30 Davies St, W1 (493 2488). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm.

Michael Mayer, new paintings. Until Oct 10. NIGEL GREENWOOD GALLERY

41 Sloane Gdns, SW1 (730 8824). Mon-Fri

Eight artists from New York, presented by Real Life magazine. Editor Thomas Lawson thinks the show illustrates the "respectability" of "real paint". Until Oct 31.

HAYWARD GALLERY

Belvedere Rd, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri & Sat 10am-6pm, Sun noon-

Picasso's Picassos. Just time to see this impressive show, borrowed by the Arts Council from the not-yet-open Musée Picasso in Paris. Note particularly the sculptures & the bold late paintings. Until Oct 11. £2, £1 OAPs & students, everybody 10amnoon Mon-Sat.

Films at the Tate, all at noon: Oct 7, Picasso, peintre du siècle; Oct 14, Picasso the sculptor; Oct 21, Le regard Picasso; Oct 28, Picasso-le peintre et son modèle, Terres et flammes

HOLSWORTHY GALLERY

205 New Kings Rd, SW6 (731 2212). Mon-Fri 10.30am-5.30pm, Wed until 8pm.

Andrew Lanyon and Ivor Davies. Andrew Lanyon is third generation St Ives School (his father was Peter Lanyon). Ivor Davies is well seasoned in the avant-garde & now returning to Celtic roots. Oct 7-30.

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

Neo-Romantic watercolours. The work of six artists-Sutherland, Piper, Vaughan, Minton, Ayrton & Colquhoun, Oct 3-Jan 4. Heath Robinson cartoons satirizing the absurdities of war. A typical example shows Washing Day on board a Zeppelin. Until Paul Hogarth watercolours of the west side of the Berlin Wall. Until Nov 1.

INSTITUTE OF CONTEMPORARY

The Mall, SW1 (930 0493). Tues-Sun, noon-

Fancy Goods, collection of popular jewelry started by Ralph Turner, exhibitions officer for the Crafts Council. Oct 28-Nov 22. 40p. THE JAPANESE GALLERY

66D Kensington Church St, W8 (229 2934). Mon-Sat 10am-6pm.

Edo Hashira-e-pillar prints. To coincide with The Great Japan exhibition at the RA, a collection of prints by Japanese artists of the 18th & early 19th centuries

OSCAR AND PETER JOHNSON

Lowndes Lodge Gallery, 27 Lowndes St, SW1 (235 6464). Mon-Fri 10am-4.30pm.

Arthur Claude Cooke. The Edwardian Academicians are coming back into fashion. This show includes both landscapes & the conversation pieces typical of the period.

JUDA ROWAN GALLERY

11 Tottenham Mews (637 5517). Mon-Fri 10am-6pm, Sat 10am-1pm.

Christo & Martin Naylor. The first joint exhibition of the amalgamated Annely Juda & Rowan Galleries features a new project by Christo, the great wrapper-up of landscapes & improbably large objects; & work by Martin Naylor, a gifted but enigmatic young British artist. Until Nov 14.

LANGTON GALLERY

3 Langton St, SW10 (352 9150). Tues-Sat 10am-1pm, 2pm-6pm.

Michael Minas-elegantly formalized paintings, drawings & prints by a former designer for Thames Television. His oblique approach owes something to Magritte. Oct 6-20.

NATIONAL GALLERY

Trafalgar Sq, SW1 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm.

El Greco to Goya. Splendid selection of paintings from British & Irish collections, public & private, running from Morales to Goya. Strong in early Velasquez, & some almost unknown masterpieces, such as the Zurbarán from the collection of the Duke of Westminster. Until Nov 29.

NATIONAL PORTRAIT GALLERY

2 St Martin's Pl. WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm.

Thomas Carlyle 1795-1881: a centenary exhibition. Whistler's famous portrait from Glasgow, plus other portraits by Ford Madox Brown, Millais, G. F. Watts & the great photographer Julia Margaret Cameron. Until Jan 10.

ANTHONY d'OFFAY

9 & 23 Dering St, W1 (629 1578), Mon-Fri 10am-5.30pm. Sat 10am-1pm.

John Nash, early watercolours. Until Oct 10 (9 Dering St); Francesco Clemente, until Oct 10 (23 Dering St).

GILBERT-PARR GALLERY

285 King's Rd, SW3 (352 0768). Tues-Sat 10am-6pm.

Patrick Hall, watercolour landscapes & façades. Oct 2-24.

PENTONVILLE GALLERY

46 Amwell St, EC1 (837 9826). Tues-Fri 2-6pm, Sat 11am-2pm.

Pete Clarke, social studies. Oct 7-31.

PORTAL GALLERY

16A Grafton St. W1 (493 0706), Mon-Fri 10am-5.45pm, Sat 11am-2pm.

The Great Lovers—paintings by Walter Dorin, text by George Melly. A humorous look at couples from Dante & Beatrice to Bonnie & Clyde, Oct 1-21,

Dead as a Dodo-paintings & text by Shawn Rice. Opens Oct 22.

THE QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm.

Canaletto, paintings, drawings & etchings from the Royal Collection. Canaletto's crystalline realism has fascinated generations of art lovers. George III bought the best, & here they are in a model exhibition. Until end of 1981. 75p, children, OAPs & students 30p.

ROYAL ACADEMY OF ARTS

Piccadilly, (734 9052). Daily 10am-6pm.

Leonardo da Vinci. The show mounted to highlight Armand Hammer's acquisition of the Codex Leicester. £1.80, OAPs, students & everybody on Sun until 1.45pm £1.20; children 90p. Until Oct 4.

The Great Japan Exhibition, a massively magnificent survey of the most decorative epoch of Japanese art, 17th to 19th century. £3, OAPs, children & students £1.50, season ticket £7.50. Oct 24-Feb 21.

Gertrude Hermes. Celebrating her 80th birthday, a retrospective exhibition of all her work. £1, students, OAPs & everybody until 1.45pm Suns, 60p. Until Oct 18.

SERPENTINE GALLERY

Kensington Gardens, W2 (402 6075). Mon-Fri 10am-6pm, Sat & Sun 10am-7pm.

Summer Show 3—just time to catch the last of three summer shows, chosen by avantgarde sculptor Tony Cragg from an open submission. This one features the retreating rearguard of Minimal & Conceptual Art. Until Oct 11

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm.

Cecil Collins: a retrospective. 55 prints illustrating Collins's activity as a printmaker 1939-78. Until Nov 1. Film at the Tate: The eye of the heart, the paintings of Cecil Collins. Oct 2, 9, 16, 23, 30, noon; Oct 22, 6.30pm preceded by a talk by the artist.

Turner's First Visit to Italy, 1819. Sketchbooks, drawings & watercolours. Until Oct 25.

Sculpture for the Blind & Partially Sighted. Most museums say "Don't touch" but this is for touching. Features a peculiar elephant by Barry Flanagan. Until Nov 1. (Only the blind are admitted.)

Nicolas de Stael. This gifted, unstable Russo-French artist was the standard-bearer for the declining Ecole de Paris in the years post-1945. Oct 7-Nov 29. 60p, OAPs & students 30p.

Patrick Caulfield. Caulfield combines "classic modern" influences-Gris, Mondrian, Léger-with some of the paraphernalia of Pop Art. Oct 28-Jan 3. 60p, OAPs & students 30p. £1 to see both the Caulfields &

WADDINGTON GALLERIES

2, 4, 34 Cork St. W1 (439 1866) Mon-Fri, 10am-5.30pm, Sat 10am-1pm.

John Hoyland, Kenneth Noland & David Tremlett. A rather classy mixed bag: the leading British free abstractionist, a big American star. & one of the most inventive members of our local avant-garde. Oct 7-31.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (377 0107). Sun-Fri 11am-6pm.

British sculpture in the 20th century. Part 1: 1901-50. Sponsored by the British Petroleum Company, the Henry Foundation & the Elephant Trust. The first & arguably more interesting half of a general survey, which directs attention to a number of artists swamped by the rising tide of modernism. Until Nov 1. £1, OAPs, students, children over 11 & unemployed 50p; children under 11, & everybody on Mons 2-6pm, free. £3 season ticket (go as many times as you like to parts 1 & 2).

WARWICK ARTS TRUST

33 Warwick Sq, SW1 (834 7856). Mon-Fri 10am-5.30pm, Sat 10am-1pm.

Elisabeth Vellacott, paintings & drawings 1945-81. Oct 29-Dec 5.

Out of Town

BRISTOL CITY ART GALLERY

Queens Rd, Clifton, Bristol. (0272 299771). Mon-Sat 10am-5pm.

Picasso Graphics. A well chosen Arts Council touring show. Oct 7-Nov 7.

CECIL HIGGINS ART GALLERY

Castle Close, Bedford (0234 211 222). Tues-Fri 12.30-5pm, Sat 11am-5pm, Sun 2-5 pm. The Craft of Art, an exhibition to explain the techniques & materials used in watercolours, oils, prints, drawings, glass, silver, ceramics & furniture. Includes raw materials from the paint-box of John Sell Cotman, works by Turner, Peter de Wint & Renoir. Until December. 20p, children & OAPs free.

MIDLAND GROUP

Carlton St, Nottingham (0602 582636). Tues-Fri 11am-7.30pm, Sat 10am-5.30pm.

The Subjective Eye. Mixed exhibition focus-



ART CONTINUED

ing on Expressionist & near-Expressionist tendencies. Until Oct 24.

NATIONAL **GALLERY** SCOTLAND

The Mound, Edinburgh 2 (031 556 8921). Mon-Sat 10am-5pm, Sun 2-5pm.

Poussin. Compact but splendid show devoted to the great 17th-century Frenchman. It allows comparison of the two series of Seven Sacraments, one of them perman-



Poussin: detail from Triumph of Pan.

ently in Edinburgh. Oct 16-Dec 13.

OXFORD GALLERY

23 High St, Oxford (0865 42731). Mon-Sat 10am-5pm.

Stanley Hayter, 80th-birthday show to celebrate one of the 20th-century's most important print-makers. Oct 19-Nov 18.

WALKER ART GALLERY

William Brown St, Liverpool (051 207 1371). Mon-Sat 10am-5pm, Sun 2-5pm.

Patrick Caulfield, about 50 paintings showing the development of the artist from 1963 chosen by Marco Livingstone. Until Oct 4.

PHOTOGRAPHY

B2 GALLERY

Metropolitan Wharf, Wapping Wall, El

Wed-Fri noon-7pm, Sat & Sun noon-5pm. Original photogravures by Thomas Annan for his Old Closes & Streets of Glasgowsome of the earliest pictures of cityscape as opposed to architecture; plus Lewis Hine documenting child labour in the USA, 1905-14. Also large-scale mixed media works on paper by June Scott. Until Oct 25.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (602 3252). Mon-Sat 10am-5.30pm, (Thurs until 8pm), Sun

The Cradle of Mankind, By Mohamed Amin of Lake Turkana, the site of man's earliest existence in Northern Kenya & the subject of Richard Leakey's investigations. (To coincide with book). Oct 24-Dec 31.

CONTRASTS GALLERY

19 Dover St, W1 (499 1435). Mon-Fri 10am-6pm, Sat 10am-2pm.

Olivia Parker. Pioneer in split-tone technique of large still-life photographs. Oct 7-Nov 6.

KODAK PHOTOGRAPHIC GALLERY 190 High Holborn, WC1 (405 7841). Mon-Fri 9am-4.45pm.

"The most beautiful women"—photographs by Patrick Lichfield. Until Oct 30.

NATIONAL PORTRAIT GALLERY

Norman Parkinson: his cheeky wit & elegance are always a delight—& so is his enthusiasm for beautiful women. But some of the big coloured portraits of female members of the royal family are close to kitsch.

THE PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Mon-Sat 11am-7pm, Sun noon-6pm.

Lucien Aigner & Tom Gidal, early photojournalists. At No 5, Sept 17-Nov 1.

George Hoyningen-Huene: Eye for Elegance, fashion photography. At No 8. Until

RIVERSIDE STUDIOS

Crisp Rd, W6 (748 3354). Tues-Sun noon-8pm. Mon until 6pm.

Chalkie Davies. Photographs of the kings & queens of the rock world by their court photographer, plus polaroids, videos & films.

CRAFTS

AMALGAM ART

3 Barnes High St, SW13 (878 1279). Tues-Sat 10am-6pm (closed 1-2.30pm).

William Marshall—pots by E Leach's most faithful pupil. Oct 2-22. Bernard **BRITISH CRAFTS CENTRE**

43 Earlham St, WC2 (836 6993). Tues-Fri 10am-5.30pm, Sat 10am-4pm.

Open members' exhibition. Until Oct 11.

Stitchery—embroidery, quilting, applique, canvas work etc. Oct 16-Nov 14.

Lace & batik (basement gallery). Oct 7-31. **CRAFTSMEN POTTERS SHOP**

Marshall St, W1 (437 7605). Mon-Fri 10am-5.30pm, Sat 10am-5pm.

Peter Smith, Sarah Walton, Andrew & Joanna Young-recent work. Oct 13-24.

ELECTRUM GALLERY

21 South Molton St, W1 (629 6325). Mon-Fri 10am-6pm, Sat 10am-1pm.

The Ring from antiquity to the 20th century. To coincide with the publication of the book, Oct 27-Nov 28.

THE DESIGN CENTRE

28 Haymarket, SW1 (839 8000). Mon-Sat 9.30am-5.30pm, (Wed/Thurs to 8pm).

Design for Plastics & Rubber. Until Oct 24. Fashion Design with Courtelle. Until Nov 7. Exporting Design. Until Oct 16.

LIBERTY'S EXHIBITION HALL

Regent St, W1 (734 1234). Mon-Sat 9.30am-5.30pm (Thurs to 7pm).

Guild of Glass Engravers, annual open exhibition. Oct 1-14.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371). Sat-Thurs 10am-5.50pm, Sun 2.30-5.30pm.

New Glass, modern glass from New York's Corning Museum. Until Oct 11. £1; children, OAPs & students 50p.

Modern Japanese lacquer art, about 60 pieces, many made for use in the tea ceremony, by members of the Susuki family of Kyoto. Until Nov 8.

CRAFT SHOP

(589 5070). Mon-Thurs 10am-5.30pm, Sun 2.30-5.30pm.

Jacqui Poncelet-a leading potter, now making dishes in warm red clay, enlivened by exuberant coloured patterns.

Out of town THE MINORIES

74 High St, Colchester, Essex (0206 77067). Tues-Sat 11am-5pm, Sun 2-6pm.

A Choice of Design 1850-1980: Warner & Sons Ltd, fabric makers. Until Oct 25.

Jill Laurimore, ceramist, Holly Belsher, jeweller, Beverley Phillips, jeweller. Until Oct 18.

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'IMAGES OF REALITY' 3 October-30 November

Photographs of the plains Indians of Canada. (Glenbow Museum. Alberta in association with Canada House).

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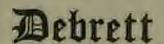


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MUSEUMS KENNETH HUDSON

The joy of museums... Red Indians at the Horniman... Kraus in the New Forest... Mill Hill in the 1920s... and 13 royal railway carriages in York.

"MUSEUMS," says the Swedish government's statement on cultural policy, "are the nation's memory" and they perform a number of other useful functions as well, such as introducing one painlessly and pleasantly to completely new subjects and providing handy little pieces of information. How many of us realized until we saw it spelt out at the Victoria and Albert's Modern Japanese Lacquer Art exhibition that there actually is a lacquer tree and that the sap from it, painstakingly applied layer by layer, is the basis of the artistic technique known as lacquering? Or that it was Thomas Carlyle's belief that hero-worship was the key to history which did as much as anything to get the National Portrait Gallery set up? Now it celebrates his centenary.

☐ The Horniman Museum marks the opening of its Canadian Plains Indian exhibition on October 3 with a special film on the subject by the National Film Board of Canada. The 60 photographs on show trace the past and present life of the Blackfoot nation and related tribes.

☐ Richard Kraus shows us in his remarkable exhibition of photographs at the Willis Museum in Hampshire that the New Forest at dawn is remarkably like parts of Africa. The Church Farm exhibition at Mill Hill reveals that until the developers got busy with the area in the 1920s it was one of the most favoured retreats around London for celebrities in search of peace and quiet. ☐ October is an excellent month in which to do some exploring outside London. Particularly recommended is the display of royal railway coaches at



Patriotic chiefs, 1915: from the Horniman exhibition on Canadian Plains Indians.

York. It is a collection unequalled anywhere in the world and I hope that someone somewhere is building up an equally interesting collection of aeroplanes of the Queen's Flight.

MUSEUM GUIDE

Admission free unless otherwise stated.

BETHNAL GREEN MUSEUM OF CHILDHOOD

Cambridge Heath Rd, E2 (980 2415). Sat-Thurs 10am-6pm, Sun 2.30-6pm.

Cut Here! Paper cut-out toys & models, cutout toy theatres. Until Nov 1.

BRITISH LIBRARY REFERENCE DIVISION

British Museum, Gt Russell St, WC1 (636 1544). Mon-Sat 10am-5pm, Sun 2.30-6pm. Christopher Saxton & Tudor Map-making. Illustrating the work of Saxton & other prominent Tudor map-makers & surveyors. Many surprising items. Until Dec 31.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Mon-Sat 10am-5pm, Sun 2.30-6pm.

The Heritage of Tibet. The history & culture of Tibet, illustrated by items from the collections of the Museum, the Museum of Mankind & the British Library. Oct 23-mid March, 1982.

Goya's Prints. The Tomas Harris Collection, now in the possession of the Museum. Oct 23-mid March, 1982. Also, Oct 27-30, 3.30pm. *Francisco Goya*, a film by Lord Clark.

The Keir Collection of Limoges Enamels. Enamels from the 12th-14th centuries. Oct 29-mid Jan, 1982.

CHURCH FARM MUSEUM

Greyhound Hill, Church End, NW4 (203)130). Mon-Sat 10am-12.30pm, 1.30-5.30pm; Tues 10am-1pm; Sun 2.30-6pm.

Mill Hill—Our Village, Our Suburb.
Development of Mill Hill since the 17th centry.

CUMING MUSEUM

155/7 Walworth Rd, SE17 (703 3324). Mon-Fri 10am-5.30pm. Thurs until 7pm; Sat until 5pm.

The Lion from the Furnace. The techniques of the manufacture of Coade Stone, from which the lion outside County Hall is made, the history of the firm. Until Oct 24.

GEOLOGICAL MUSEUM

Exhibition Rd, SW7 (589 3444). Mon-Sat 10am-6pm; Sun 2,30-6pm.

Since its Britain's Oil & Gas exhibition ear-

lier this year, the Museum has been concentrating on revamping the Earth in Space section of Story of the Earth.

HORNIMAN MUSEUM

London Rd, Forest Hill, SE23 (699 1872). Mon-Sat 10.30am-6pm; Sun 2-6pm.

Images of Reality. Photographs of the Indians of the Canadian Plains, from the Glenbow Museum of Alberta. The Museum runs free Friday evening concerts. Oct 16, 7.45pm, "18th-century music for strings".

IMPERIAL WAR MUSEUM

Lambeth Rd, SE1 (735 8922). Mon-Sat 10am-5.50pm; Sun 2-5.50pm.

Cecil Beaton War Photographs, 1939-45.



Cecil Beaton in China: self-portrait, 1944.

Taken in Britain, the Western Desert, the Middle East & China. Oct 8-Oct 1982. 60p, children & OAPs 30p.

LONDON TRANSPORT MUSEUM
39 Wellington St, WC2 (739 6344). Daily

By Trolleybus. Exhibition commemorating the 50th anniversary of the introduction of the trolleybus. These quiet, sensible, non-polluting vehicles first ran in London 50 years ago. The exhibition tells the world story of the trolleybus from the 1880s onwards & includes two examples from the Museum's own collections. Until Oct 31. £1.60, children 80p.

MUSEUM OF MANKIND

Burlington Gdns, W1 (437 2224). Mon-Sat 10am-5pm, Sun 2.30-6pm.

African textiles. Materials, styles, applications & techniques. Until 1982.

Asante: Kingdom of Gold. Gold & the part it has played in the history of the Asante people. Until 1983.

Hawaii. Past & present life & culture. Until

The Solomon Islanders, their life-style, beliefs & history. Until 1983.

NATIONAL MARITIME MUSEUM

Romney Rd, SE10 (858 4422). Tues-Sat 10am-6pm, Sun 2-5.30pm.

Hooking, Drifting & Trawling. Five centuries of the British fishing industry. Until 1982

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (589 6323). Mon-Sat 10am-6pm; Sun 2.30-6pm.

Nature Stored, Nature Studied. Centenary exhibition showing the growth of the Museum's collections. Until Dec 1.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456). Mon-Sat 10am-6pm, Sun 2.30-6pm.

The Menai Bridges. History of the two great bridges over the Menai Strait & of the response of artists to them. Until Oct 25.

100 Years of Domestic Electricity. Arranged in conjunction with the Electricity Council. Until Dec 31.

Out of town

CHICHESTER DISTRICT MUSEUM

29 Little London, Chichester, W Sussex (0243 784683). Tues-Sat 10am-6pm.

Early Film-makers of the South Coast. A distinctly out-of-the-ordinary exhibition illustrating the development of cinematography in the area, from the lantern slides of

the travelling showman to the first moving pictures made in the Chichester region—one of the principal world centres of the industry between 1890 & 1910. Until Oct 3.

FITZWILLIAM MUSEUM

Trumpington St, Cambridge (0223 69501). Tues-Sat 10am-4.50pm, Sun 2.15-4.50pm.

Umm el-Ga'ab. Pottery from the Nile Valley before the Arab conquest. Oct 6-Dec 11.

MUSEUM OF OXFORD

St Aldates, Oxford (0865 815559). Tues-Sat 10am-5pm.

"Your Earliest Convenience". Delightful exhibition of hygiene from medieval to recent times, with examples from the Oxfordshire County Museums' collections of water closets, baths, washstands & other items used within the county. Until Oct 31.

NATIONAL RAILWAY MUSEUM

Leeman Rd, York (0904 21261). Mon-Sat 10am-6pm, Sun 2.30-6pm.

Palaces on Wheels. Royal carriages in the Museum collection. 13 vehicles, 1842-1941. Until Oct 31.

PEOPLE'S PALACE MUSEUM

Glasgow Green, Glasgow (041 554 0223). Mon-Sat 10am-5pm, Sun 2-5pm.

Glasgow Stained Glass. Until April, 1982.

WANTAGE MUSEUM

Wantage, Berks (02357 66838). Weds 2.30-4.30pm, Sat 10am-noon.

In Service. The work of indoor and outdoor servants in Oxfordshire. Pleasant historical survey of the work of servants in small & large households in the county & in the Oxford colleges. Until Oct 31.

WILLIS MUSEUM

New St, Basingstoke, Hants (0256 65902). Tues-Fri 10am-5pm, Sat 10am-4pm.

Richard Kraus—the New Forest Photographer. Richard Kraus is a young American photographer who lives in Lyndhurst. His life is totally devoted to the New Forest & his speciality is taking colour photographs of it at dawn and dusk. This particular exhibition of wonderfully poetic pictures is going the rounds of the museums in Hampshire, which says much for the good sense of the County Museums Service. The same prints will appear in Kraus's forthcoming book, An English Forest. Oct 3-31.

GTO



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SALEROOMS URSULA ROBERTSHAW

BRM sells its Grand Prix cars...the fashion for Japan... some historical spoons...and the birthday in Belgravia.

THE BRM COLLECTION of Grand Prix cars, together with the firm's unique archives—design drawings, correspondence and films—is to be sold by Christie's South Kensington on October 22 at the International Motorfair, where it will be on view throughout the exhibition (October 21-31). Among many famous cars will be the P57, the World Championship car in which, in 1962, Graham Hill secured the World Drivers' Championship.



☐ Japanese fever is spreading beyond the exhibition at the Royal Academy this month. Bonham's have a sale of Japonaiserie on October 23 which includes objects from the Winkworth Collection, Okimono carvings, netsuke and inros. And Sotheby's have a Japanese week, no less, from October 26-30, when two fine private collections, the Jurriance Collection of netsuke and the Backhoff Collection of Japanese sword fittings, will be auctioned.

☐ Phillips expect buyers from all over the world to attend their auction of spoons, dating from Roman times to the 19th century, on October 30. There are 200 of them with estimates ranging from £100 to about £5,000.

☐ Sotheby's Belgravia is 10 years old. In its first season its net turnover was just over £1.5 million; for the 10th season just ended it was over £10.28 million, figures which reflect the enormous increase in interest in Victoriana in which they specialize.

The following is a selection of sales taking place in London this month. Readers are advised to check details of viewings & catalogues. Wine sales appear on page 100.

BONHAM'S

Montpelier St, SW7 (584 9161). Oct 1, 15, 29, 11am. Oil paintings. Oct 1, 8, 15, 22, 29, 2.30pm. Furniture.

Oct 6, 20, 11am. Silver & plate. Oct 7, 28, 10.30am. Furs.

Oct 8, 11am. Carved frames & European paintings.

Oct 9, 30, 11am. Porcelain.

Oct 14, 2pm. Print sale.

Oct 21, 11am. Watercolours & drawings.

Oct 22, 11am. Continental paintings.

Oct 23, 11am. Japanese works of art.

At the Royal Commonwealth Society Hall,

18 Northumberland Ave, WC2:

Oct 30, 5.30pm. Stamps.

CHRISTIE'S

8 King St, SW1 (839 9060).

Oct 1, 11am. English furniture & objects of

Oct 2, 11am. Continental pictures of the 19th & 20th centuries.

Oct 5, 11am. Continental porcelain.

Oct 6, 10.30am. Banknotes.

Oct 6, 10.30am. Glass.

Oct 6, 11am. Prints & maps.

Oct 7, 10.30am. Clocks & watches.

Oct 9, 11am. English pictures.

Oct 12, 11am & 2.30pm. English blue & white porcelain.

Oct 13, 10.30am. Miniatures & objects of vertu.

Oct 14, 11am. Jewels.

Oct 15, 2.30pm. Eastern textiles & rugs. Victorian sales:

Oct 13, 11am. Watercolours by Mildred Anne Butler.

Oct 15, 11am. Furniture, objects of art, tapestries & carpets.

Oct 16, 23, 11am. Pictures.

Oct 19, 11am. Ceramics.

Oct 21, 11am, Silver,

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2231).

Oct 2, 10.30am. Books, atlases & maps.

Oct 2, 16, 2pm. Dolls.

Oct 6, 13, 20, 2pm. Costumes & textiles.

Oct 7, 2pm. Clocks & barometers.

Oct 8, 2pm. Mechanical music.

Oct 14, 2pm. Sculpture & works of art.

Oct 15, 2pm. Photographic equipment.

Oct 16, 2pm. Postcards, Baxter prints,

Stevengraphs & printed ephemera.

Oct 20, 2pm. Objects of vertu & miniatures.

Oct 21, 2pm. Arms & armour.

Oct 22, 2pm. Toys.

Oct 27, 2pm. Quilts & samplers.

Oct 27, 2pm. Sporting equipment.

Oct 28, 2pm. Domestic metalware.

Oct 29, 10.30am & 2pm. 19th- & 20th-century photographs.

STANLEY GIBBONS

Drury House, Russell St, WC2 (836 8444). Oct 8, 9, 1.30pm. All-world stamps.

Oct 15, 16, 1.30pm. British North America stamps.

Oct 22, 23, 1.30pm. Middle East stamps. **PHILLIPS**

7 Blenheim St, W1 (629 6602).

Oct 1, 29, 1.30pm. Books, atlases, maps & manuscripts.

Oct 2, 9, 16, 23, 11am. Silver & plate.

Oct 5, 6, 12, 13, 19, 20, 26, 27, 11am. Furniture, carpets & works of arts

Oct 5, 19, 11am. Watercolours.

Oct 5, 2pm. Prints.

Oct 6, 2pm. Clocks & watches.

Oct 7, 21, 11am. English & continental ceramics & glass

Oct 7, noon. Toys & models.

Oct 8, 11am. Costumes, lace & textiles.

Oct 12, 2pm. Oil paintings.

Oct 13, 20, 27, 1.30pm. Antique & modern

Oct 14, 28, 11am. Chinese & Japanese ceramics & works of art.

Oct 14, noon. Collectors' items including phonographs, domestic office machinery, firemarks, automobilia, Baxter prints & Stevengraphs.

Oct 15, 11am. Musical instruments.

Oct 15, 2pm. Scripophily & paper money.

Oct 20, noon. Pewter & metalware.

Oct 21, noon. Pot lids & ware.

Oct 21, 2pm. Miniatures, fans & holy icons.

Oct 22, 29, 11am. Postage stamps.

Oct 26, 11am. Old master paintings.

Oct 28, noon. Photographia. Oct 29, 11am. Art Nouveau, Art Deco &

studio ceramics. Oct 30, 11am. A collection of early English

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Oct 1, 11am. Ancient English & foreign coins & commemorative medals.

Oct 2, 9, 23, 30, 11am. Furniture.

Oct 5, 6, 13, 14, 19, 20, 26, 27, 11am. Books. Oct 5, 11am. Works of art & objects of

Oct 5, 11am. Icons.

Oct 6, 11am. Arms & armour.

Oct 6, 20, 11am. European ceramics.

Oct 7, 11am. Pictures.

Oct 7, 11am. Jewels.

Oct 8, 11am. British prints.

Oct 9, 11am. Early musical instruments.

Oct 12, 13, 11am. Oriental miniatures &

Oct 12, 11am. Islamic works of art.

Oct 12, 13, 11am. Autograph letters.

Oct 13, 11am. Chinese snuff bottles.

Oct 14, 11am. Islamic carpets.

Oct 14, 2.30pm. Islamic coins.

Oct 15, 11am. Old Master & modern prints.

Oct 19, 11am. Miniatures & silhouettes.

Oct 20, 10,30am, Bonds & shares,

Oct 21, 11am. Japanese prints.

Oct 22, 11am. Fine silver.

Oct 22, 11am. Greek & Islamic watercolours 1750-1900.

Oct 22, 11am. Clocks & watches.

Oct 26, 27, 11am. Japanese sales.

Oct 26, 11am. Glass.

Oct 26, 2.30pm. Tibetan, Nepalese, Indian

& South-East Asian works of art. Oct 28, 11am. Japanese prints.

Oct 28, 29, 11am. Ballet, theatre & music hall material.

SOTHEBY'S BELGRAVIA

19 Motcomb St, SW1 (235 4311).

Oct 1, 11am. Silver.

Oct 2, 11am. Toys & dolls.

Oct 6, 20, 11am. Victorian pictures.

Oct 7, 21, 11am. Furniture.

Oct 8, 15, 11am, Ceramics

Oct 29, 11am; Oct 30, 10.30am & 2.30pm. Japanese ivories, lacquer, shibyama, works of art & ceramics.

Antiques fairs

Oct 3-10. 14th Surrey Antiques Fair, Civic Hall, Guildford, Surrey. Oct 3, noon-8pm, then 11am-8pm, Sat until 6pm. £1.

Oct 13-15. 11th Annual Hereford Antiques Fair, Green Dragon Hotel, Hereford. Tues, Wed 11am-8pm, Thurs until 6pm. 50p.

Oct 21-24. Bath Antiques Fair, Assembly Rooms, Bath, Avon. Wed-Fri 11am-8pm, Sat until 6pm. 80p.

Oct 29-31. 14th Annual York Antiques Fair, Assembly Rooms, York. Thurs, Fri 11am-8pm, Sat until 5pm. 50p.

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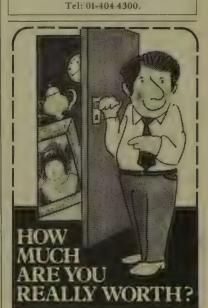
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LECTURES

Chris Bonington... Sir Fred Hoyle... and the NFT's Triffid Unit talk.

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Oct 1-29,11.30am. Egyptian Sculpture talks by George Hart in the redesigned gallery: Oct 1, The Middle Kingdom I; Oct 8, The Middle Kingdom II; Oct 15, Dynasty XVIII to Tuthmosis III; Oct 22, Dynasty XVIII, Amenophis III to Horemheb; Oct 29, Dynasty XIX.

Oct 24, 2.30pm. Goya's prints, John Reeve. Oct 29, 5.30pm. Limoges enamels in the Keir collection. Mme Marie-Madeleine Gauthier. Special lecture to coincide with exhibition. (Admission free by tickets from Information Desk/Education Service.)

THE CENTRE

Adelaide St, WC2.

Sept 30-Dec 2, 6pm. The Growth of Romanticism—a series of 10 talks arranged to coincide with operas at the Coliseum. Sept 30, Otello & Othello, Brian Trowell; Oct 7. Fidelio—an introduction, Roderick Swanston; Oct 14, The grand concertato in Simone Boccanegra & Otello, Julian Budden; Oct 21, Verdi & his librettists with special reference to Otello, Benedict Sarnaker; Oct 28, Alceste—an Enlightenment opera, Patricia Howard. Course fee £8, sae to the London Coliseum, St Martin's Lane, WC2. Tickets for individual talks available from the box office or at the door, £1.

MERMAID THEATRE

Puddle Dock, EC4 (236 5568).

Oct 25, 6.30pm. Continuing Molecule Club series: **Space Travellers**—life in the universe, Sir Fred Hoyle. For 13-18 yr olds.

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Oct 2-30, 1.10pm. Life & evenus in London in 1881: Oct 2, "A City Writ Large"—the growth of London by 1881, Chris Ellmers; Oct 9, Archaeological discoveries in the city, Peter Marsden; Oct 16, Presented at court, Valerie Cumming; Oct 23, Fashions of the day, Madelaine Ginsburg; Oct 30, Photography in London, Mike Seaborne. Oct 7-21, 1.10pm. City life in the age of Chaucer, London in 1381: Oct 7, Shopping in Cheapside 1250-1400, Derek Keene; Oct 14, Londoners at work, John Clark; Londoners on pilgrimage, Brian Spencer. Oct 19, 6.30pm. Is there a fashion in photography?, Norman Parkinson. Tickets £1.50 from the costume dept.

NATIONAL FILM THEATRE

South Bank, SE1 (928 3232).

Oct 29, 8.30pm. Guardian lecture; members of the BBC Triffid Unit discuss the special effects they use. Tickets in advance only, £1.50 plus 50p temporary membership.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Oct 7-21, 1pm. Lectures in connexion with the exhibition El Greco to Goya: Oct 7, Sir William Stirling Maxwell, Hilary Macartney; Oct 14, Richard Ford in Spain 1830-33, Brinsley Ford; Oct 21, Goya's prints & their reception in England, Colin Wiggins.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1558).

Oct 10, 3.30pm; Oct 13, 1pm. Thomas Carlyle—portraits of a lifetime, Richard Ormond.

Oct 24, 3.30pm; Oct 27, 1pm. The early Victorians, Jill Slaney.

QUEEN ELIZABETH HALL

South Bank, SE1 (928 3191).

Oct 28, 7.45pm. British Mount Kongur Expedition, Chris Bonington & Dr Michael Ward.



Chris Bonington: talking about climbing Kongur at Queen Elizabeth Hall.

ROYAL HORTICULTURAL SOCIETY

New Hall, Greycoat St, SW1 (834 4333). Oct 6, 2.30pm. Adapting & adopting research in your vegetable garden, Professor Bleasdale.

ROYAL INSTITUTE OF BRITISH ARCHITECTS

66 Portland Place, W1 (580 5533).

Architects' approach to architecture: Oct 13, 6.15pm. Eberhard Zeidler of Toronto. Oct 15, 6.15pm. Kisho Kurokawa, designer of The Great Japan Exhibition.

SCIENCE MUSEUM

Exhibition Rd, SW7 (589 3456).

Oct 3, 3pm. Sundials to atomic clocks, John Stevenson

Oct 10, 3pm. The breath of the dragon, the story of gas, Aubrey Tulley.

Oct 24, 3pm. Voyage to Saturn, Anthony Wilson.

TATE GALLERY

Millbank, SW1 (821 1313).

Oct 3, 4, 10, 11, 17, 18, 24, 25, 31, 2.30pm. Painting of the month: Bacon's *Three figures & portrait*, various lecturers.

Oct 3, 3pm. Female inspiration in art, Laurence Bradbury.

Oct 4, 3pm. Outstanding women artists, Laurence Bradbury.

Oct 10, 3pm. William Hogarth at the Tate, Richard Humphreys.

Oct 11, 3pm. William Blake's one-man show, 1809, Richard Humphreys.

Oct 14, 6.30pm. The Victorian response to Victorian painting, Jeremy Maas.

Oct 16, 1pm. Turner at Petworth, Sarah Reid.

Oct 18, 3pm. Kokoschka's portraits of places, Laurence Bradbury.

Oct 29, 1pm. Bacon & Hockney—unlikely neighbours? Richard Humphreys.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Oct 4-25, 3.30pm. London Observed: Oct 4, Westminster Abbey, Catherine Oakes; Oct 11, The Banqueting Hall, Whitehall, Ronald Parkinson; Oct 18, Royal Greenwich, Sarah Bowles; Oct 25, St Paul's Cathedral, Philippa Barton.

Oct 22 & Oct 29, 6.30pm. The restoration of Het Loo, a Dutch palace of William III; 1, the palace, 2, the French gardens, Dr A. W. Vliegenthart.

WATERLOO ROOM

Festival Hall, South Bank, SE1 (928 3002). Oct 25, 6pm. **Sherrill Milnes** talks of his life with musical illustrations. £2.20.

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SELECTIVE SHOPPING

MIRABEL CECIL

Door-to-door delivery: smoked salmon, red roses and a Teddy bear with presents... Roger Doyle's jewelry... flying cherubs from Circa... and a free knitting pattern.

IT IS a pleasant surprise to discover that delivery services in London are be- | Kara Noble's singing telegram service is coming so much more extensive. You can now have just about anything delivered to your door-from a side of smoked salmon to a bunch of balloons (see below). Meanwhile in California, where they take every idea that much further, I learn that hospital corridors are full of "gorillas" delivering "gorilla-grams" and Miss Piggies announcing Get Well messages. London has already countered with a Teddy bear delivering presents. Where will it

A new collection of blacked metal and diamond jewelry designed by Roger Doyle is available from his new studio at 20 Maddox Street, W1 (499 2860). He has created a dramatic collection which has the added advantage of being reasonably priced-from £50 upwards for blacked metal rings studded with pinpoint diamonds, and bangles of various widths.

This talented designer has expanded his range. His work is already well known, thanks partly to his one-man exhibition last year at the V & A. Silver and gold scent bottles—an elegant example was given to the Prince and Princess of Wales as a wedding present—and clocks with enamel faces can be specially commissioned for around £1,500.

FREE OFFER



The first Illustrated London News sweater has now been knitted (see above). It incorporates the London skyline used in the flashes at the top of Briefing pages and in advertisements. You can knit one in a choice of five sizes, 34", 36", 38", 40" & 42". The pattern—suitable for men or women will be sent to you free if you send an sae to ILN Sweater, 80 Charlotte St.

The ILN sweater will be on display in the knitting department of Dickins & Jones along with free copies of the pattern during October. It is knitted in Sirdar Majestic Pure Wool Double Knitting which is available in 32 colours. For details of your nearest stockist write to Sirdar, PO Box 31, Alverthorp, Wakefield, Yorkshire.

called Songbird. Songbird ladies will arrive in costume—coloured cat-suits, feathered and sequinned, are the usual gear-and sing a special ditty composed "from information supplied". The recipient must hope the informant has not been too wildly indiscreet. There are also Songbird men, who arrive in sequinned suits and top-hats. Either sex costs £25 a telegram. Variations include "kissygrams" when, according to the brochure, gorgeous girls run in and smother the victim with lipstick". For children's parties there are "clown-grams", at £30, which include some time spent helping to entertain the guests.

Balloonatic will deliver balloon bouquets for weddings and parties. The bunches are prettily tied with ribbons and you can have your own individual message on the balloons. The service costs £15 for a bunch delivered in the central London area, and children's parties are also catered for. There are a dozen or so 12" balloons to a bunch.

Try Teddy for a really unusual surprise. A large Teddy bear will deliver presents, though you have to book him well in advance. But yes, a large Teddy bear does turn up bearing gifts!

What quicker way to melt a heart than by giving a single red rose? However hackneyed, it never fails. Unirose was dreamt up a decade ago to deliver single red roses in satin-lined boxes. A single orchid in a satinlined box costs £6.50 today; a red rose is £4.95. You can spend £95.50 on a Methuselah of champagne-or £10.95 on a half-bottle. A range of presents is available.

Service is efficient—you can telephone your order or fill in an order form, and the office in Kensington is happy to deal with special requirements for particular occa-

Mostly Smoked, in Belgravia, delivers a wide range of provisions daily for parties or large meals. A good centre-piece for a feast would be one of their succulent smoked turkeys which costs £20 and from which you would get 15-20 servings. Smoked food is rich and carved thinly, so it goes further than other cooked meat or fish. The smoked duck is £2.50 a lb, each bird weighing 2-3lb. The smoked sturgeon is delicious—it costs £7.95 a lb-and could be served with slices of kiwi fruit for an unusual cold supper dish.

Mostly Smoked delivers to the City in the mornings and elsewhere in central London in the afternoons. The minimum order is £15. They will suggest menus of the day. They sometimes have quails' eggs, which sell at 95p per dozen, or £3.60 per punnet. Their freezer is stocked with fish such as whitebait and dressed Cromer crab.

A new and efficient general grocery delivery service is provided by Duff & Trotter who offer a comprehensive list of delicatessen items, such as quiches and taramasalata, wine, coffee and teas. They deliver six days a week, taking telephone orders from 8.30am to 8.30pm. Orders received before 11am will be delivered on the same day. This is a sympathetic and flexible firm which knows its merchandise and is useful for those who like to create an impression of having cooked, which in this case can be achieved by lifting the telephone and subsequently answering the door to the delivery

London's two leading department stores, Harrods and Selfridge's, deliver anything, from furniture to fruit. Their telephone numbers, and those of the other shops and services I have mentioned, are listed below. **Delivery Services:**

Balloonatic. Balloon delivery service (gifts also delivered), Pam Stewart, 55 Clifton Gdns, Maida Vale, London W9, Telephone orders via Songbird (624 4221).

Duff & Trotter. Food and wine delivery service. Delivery six days a week, 8.30am-8.30pm (582 8373).

Harrods, Knightsbridge, London SW1 (730



Mostly Smoked. Fish and game delivery service, 47 Elizabeth St, London SW1 (730

Selfridge's, Oxford St, London W1 (629

Songbird. Singing telegrams, Kara Noble, 46 Abbey Rd, London NW8 (624 4221). Teddy. Delivery service (734 8951, ask for



Unirose, 6 Rabbit Row, London W8 (727 3922)

SHOP IN FOCUS

Circa. This is one of the jolliest shops to open for a long time. Here you will see outre furniture, glasses (particularly hand-painted cocktail glasses), highly unusual cushions in a variety of strange shapes and many bemused customers examining pottery skyscrapers and flying cherubs. Is it a teapot? A hat? A light? The skyscraper is a teapot, and the flying cherubs are just thata change from flying ducks.

The owner of Circa, Robert Kaye, spent three years searching out designers. There are a pleasing number of British artists among them, such as the Manor Farm pottery based in Norfolk. They produce a sturdy teapot, covered in multi-coloured pansies, for £17.95.

The shop also sells paper, decorative borders to stick on to walls or boxes, and has a coffee bar and ticket-booking service.

It is refreshing to find a centrally placed store which offers so many services under one roof; besides which I find the brash, urban glitter of Circa makes a welcome change from the anaemic, pseudo-rustic Edwardian country lady-style of so much in the shops today.

Circa, 14 Sloane St, London SW1 (235 0564/5). Mon-Fri, 10.30am-6pm (Wed to 7pm), Sat 10am-6pm.



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RESTAURANTS JOHN MORGAN

Confessions of a table-hopper... Grapes with jazz and an exotic lunch at Bumbles... The ILN's new good food guide... and (overleaf) pubbing by the River Thames.



IN THIS JOB it is difficult to stimulate much sympathy among friends. Rage, yes; snarling envy, perhaps; but it is no go trying familiar lines like "a hard day at the office". And yet the work has its disadvantages. Putting it fancifully, I would compare my fate with that of the Flying Dutchman, condemned to wander a world of food and wine. Or, if you prefer it, with that of Don Giovanni, restlessly on the move between women—or in this case restaurants—endlessly unfaithful.

This month I went to one place twice. Grapes is the name. Its charm begins with the building, an ancient tramshed in the Mall at Camden Passage. The decor is an entertaining confusion of Art Deco and lush plants; the linen is fine. The cheerfulness of the people running it—Stuart Johns and Caroline Thompson—sets the tone. I am not suggesting it always follows that people who enjoy their work always do good work, but it is not a bad general rule. So I went once for lunch and the second time on a Saturday evening when a superb quartet were playing jazz standards. Their improvisations around 'Autumn Leaves' and "Night and Day" were chromatic delights. Another attraction of Grapes is that the meal can be as cheap or as expensive as you fancy. (There is a 50p surcharge on music nights.)

Thus, once I had the fresh celery soup at 90p and the chilli con carne at £2.50. The fresh vegetables were 75p. On the other hand there was a fresh salmon cocktail at £2.95 and half a roast duck with orange and grand marnier at £5.85. Dover sole was £6.35. I drank the French-bottled house wine at £3.85. The quality of the food is high, so much so that we were moved to

offer the chef Mohamed Faraji our thanks. We were also moved to pitch into the cocktails. The Pina Colada I recommend: light and dark rums, fresh fruit juices and coconut at £2.20 the kind of drink that heals as it wounds.

Putting behind me this uncharacteristic piece of self-indulgence I returned to the research that was begun last month into the nature of lunch as compared with dinner. I thought I would venture beyond my usual beat in the heart of London. Not that the following two restaurants are all that far out in most eyes: Victoria is scarcely the sticks, nor is the territory just north of Swiss Cottage.

The food at Bumbles in Buckingham Palace Road is rich and occasionally exotic to the point of eccentricity, consider brie dipped in egg and breadcrumbs, fried and served with a gooseberry sauce at £1.45. I am still searching for a taste to compare it with, but it was attractive. I then went to town with the savoury pancake: pieces of chicken, onions, mushrooms, peppers, almonds, the whole topped with cheese, grilled and served on a bed of rice. It did not sleep long on that bed. That delicious, if perhaps fattening dish, cost £3.85. My companion—indeed, my accountant and a gourmet—offered a small hymn of praise to his Scotch *entrecôte* and its mushrooms and onions and red wine sauce at £5.85.

An attraction which I found unusual was the selection of English wines. My ignorance here is deep. The red is a Westbury Pinot Noir 1979 at £6.75 which is worth a try; and then there is an Adgestone Muller Thurgau 1979 from the Isle of Wight at £5.25. But for all my devotion to duty I am afraid I raided their French cellar; it was too good to resist. Bumbles, like Grapes, is a cheerful place to go, certainly at lunchtime.

Moving north along the Finchley Road, past Swiss Cottage, there is a good mainline Italian restaurant, Trattoria del Buonamico, which was handy to reach by bus-ride from Lord's from which the tedium of Geoffrey Boycott's batting had driven me. It is not cheap, unless you go for the simplicities of *stracciatella alla romana* at 95p and a spaghetti bolognese at £1.45, but cast your eye on *prosciutto e melone* at £2.45 and a grilled fillet steak at £6.55 and it becomes a different place. I cannot say I felt the same enthusiasm there as elsewhere on my travels. This job isn't all laughs.

Grapes, The Mall, Camden Passage, N1 (359 4960). Bumbles, 16 Buckingham Palace Rd, SW1 (828 2903).

Trattoria del Buonamico, 122a Finchley Rd, NW3 (794 5784).

THE ILN GOOD EATING GUIDE

Estimated restaurant prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££££20-£30; £££ above £30.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx=American Express; DC=Diner's Club; A=Access (Master Charge); and Bc=Barclaycard (Visa). Where all four main cards are accepted this is indicated as CC All.

Café Royal Grill Room

68 Regent St, W1 (437 9090). Daily 12.30-2.30pm (except alternate Sats), 6.30-11pm. The extravagance of the decor may be a bit ndigestible to modern taste, but those robust enough to enjoy its rococo indulgences are also likely to be rewarded by the cuisine which is rich French. CC All £££

Mr Chow

151 Knightsbridge, SW1 (589 7347). Daily 12.30-2.45pm, 7-11.45pm.

Peking cuisine in fashionable surroundings. The steamed dumplings, like much of the nenu, have stood the test of time. Expensive wine list. CC All ££

Conway's

131 Chiswick High Rd, W4 (994 6887). Wed-Mon noon-3pm (not Sat), 7-10.30pm. Friendly new, small, French-style restaurant in a part of London not remarkable for its eating places. Limited good menu, with

three-course prix fixe of £6.95 a head. CC All ££

Drake

2a Pond Pl, SW3 (584 4555). Daily 12.30-2.15pm, Sun until 2.45pm, 7.30-11pm, Sun until 10.15pm.

Spacious & pleasant, excellent service. The wine is not cheap, but much recommended are the salmon trout, the liver and the suckling pig. CC All ££

A l'Ecu de France

111 Jermyn St, SW1 (930 2837). Mon-Fri 12.30-2.30pm, Mon-Sat 6.30-11.30pm, Sun 7-10.30pm.

Mainstream Parisian where the service is almost a meal in itself. Caviar, for those who own or rob banks, is £16 an ounce. Popular for parties. CC All ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Reopened exuberantly in new hands. Fine linen & decor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. CC All ££

L'Etoile

30 Charlotte St, W1 (636 7189). Mon-Fri 12.30-2.30pm, 6.30-10pm.

Small, busy and often crowded, this longestablished Soho restaurant maintains the consistently high standard of its menu (French) and wines. CC AmEx, Diners £££

Le Gavroche

43 Upper Brook St, W1 (408 0881). Mon-Fri 7.30-11pm.

French cuisine fastidiously prepared and served. On its night Le Gavroche can deliver about the best food and wine in London. CC

Gay Hussar

2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm.

Small, lively Hungarian restaurant. Hearty appetites an advantage, as well as a readiness to experiment with such exotic dishes as iced cherry soup, stuffed cabbage with dumplings, saddle of carp, paprika chicken & galuska, & a taste for Bull's Blood, though other wines are available. Co None ££

The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Sat 7.30-11.30pm, Sat from 6.45pm.

Excellent two- or three-course set menu, offering a promising example of how prices can be kept down by limiting choice. Perfect service & altogether recommended. CC AmEx ££

Joe Allen's

Exeter St, WC2 (836 0651). Mon-Sat 12noon-1am, Sun until midnight.

Identical to the New York theatre district bar-restaurant & not as popular. It is a lively place with exceptional service. CC None ££

Langan's Brasserie

Stratton St, W1 (493 6437). Mon-Fri 12.30-

2.30pm, 7-11.30pm, Sat 8pm-12.15am.

Most go to gawp or to be seen—but the menu is imaginative & Peter Langan still packs them in at this large and bustling source of gossip column stories. CC All ££

2-4 Russia Row, EC2 (606 2339). Mon-Fri 8am-8pm.

Theoretically a wine bar, in fact a full-scale restaurant, even serving breakfasts. The menu & decorations—the work of Chloe Cheese—are a positive attraction. CC All ££ Manzi's

1 Leicester St, WC2 (734 0224). Mon-Sat noon-2.40pm, downstairs 5.30pm, upstairs 6pm-11.30pm, Sun downstairs only.

The menu is attractive, depicting much nautical: the Cabin Room carries lifebelts but there is no sign of the place sinking. The waiters sometimes seem preoccupied. A fish place. CC All ££

Restaurant Mijanou

43 Ebury St, SW1 (730 4099). Mon-Fri 12.30-2pm, 7.30-10pm, Fri until 11pm.

The Blechs have brought their famous restaurant from the Wye Valley to The Smoke. Magnificent soups, but mainly a place for those who like rich food: after all, elderberry & juniper sauce is not met every day. CC AmEx, Acc, DC ££

Neal Street Restaurant

26 Neal St, WC2 (836 8368). Mon-Fri 12.30-2.30pm, 7-11pm.

RESTAURANTS CONTINUED

A cool & tranquil place which provides delights for eye & stomach. A leaf of French parsley is embedded in your slice of butter, rich crème brûlée comes in white, heart-shaped moulds, chilled cucumber soup is fresh & frothy. CC All ££

Odins

27 Devonshire St, W1 (935 7296). Mon-Fri 12.30-2.15pm. Mon-Sat 7-11.15pm.

The best of Peter Langan's three restaurants. Dine in relaxed luxury surrounded by Hockneys, Proctors, English landscapes & portraits. For an expensive, memorable treat. CC None £££

The Ritz

Piccadilly, W1 (493 8181). Daily 12.30-2pm, 6.30-11pm.

Lovely Baroque restaurant back in its old form. Spacious, pink & not cheap. Excellent service. CC All £££

Rules

35 Maiden Lane, WC2 (836 5314). Mon-Fri 12.15-3pm, 6-11.15pm, Sat 6.15-11.15pm.

What was good enough for Dickens, Thackeray, Chaplin, Barrymore & Olivier remains good enough for the likes of us. Rules OK! It is possible to eat cheaply, too, among the grandeur. CC AmEx, Bc, Acc ££

Shirreffs

25 Quebec St, W1 (723 0095). Mon-Sat 11.30am-3pm. 5.30-11pm.

First-class Colchester oysters at this wine bar. The cremes à la jubilee—vanilla ice & hot cherries—are a treat. The Deinhard Green Label is a wine to go for, CC All £

Terrazza Restaurant

19 Romilly St, W1 (437 8991). Daily noon-2pm, 6-11.30pm.

Cool, beautifully tiled, popular with foreigners who remember its fame in the 60s. In one woman's opinion the spaghetti carbonara is the best in the world. Helpings are generous to a fault. CC All ££

Venezia Restaurant

21 Great Chapel St, W1 (437 6506). Daily 12.15-3pm, 6.15-11.15pm.

A must for those who like staring at actors, directors & similar soldiers of fortune. In winter indulge yourself with fresh strawberries Romanoff. The whitebait held to be exceptionally good. Very popular. CC All ££

Chez Victor

45 Wardour St, W1 (437 6523). Mon-Fri noon-3pm (last order 2.30pm), Mon-Sat 6pm-midnight (last order 11.15pm).

Magnificent lobster thermidor in a wilfully shabby yet elegant French place where the menu seldom changes & the clientele is literary and theatrical. CC AmEx ££

El Vino

47 Fleet St, EC4 (353 7541). Mon-Sat 11.30am-3pm, Mon-Fri 5-8pm.

Journalists & lawyers may be observed here. The restaurant below the wine bar is a shade cramped, probably because customers wish their chat to be overheard. Fine wine. CC None £

Wheeler's

19 Old Compton St, W1 (437 2706). Mon-Sat 12.30-3pm, 6-11pm.

Three floors of fish, starched tablecloths & attentive service. Good value but not cheap. If living it up, Wheeler's Number One oysters & lobster thermidor. CC All ££

White Tower

1 Percy St, W1 (636 8141). Mon-Fri 12.30-2.30pm, 6.30-10.30pm.

Attentive service in London's original, plush & upmarket Greek restaurant. Hors d'oeuvres & Aylesbury duckling among specialities. Retsina available but also good French list. CC All £££

PUB GUIDE/THE THAMES

MANY riverside pubs like The Anchor (near London Bridge) and The Bunch of Grapes (Limehouse) have literary associations (Dr Johnson and Dickens respectively). The Trafalgar (Greenwich) and The Mayflower (Rotherhithe Street) have interesting historical backgrounds and The Prospect of Whitby (Wapping Wall) has it all: artists Turner and Whistler, writers Dickens and Pepys, and the sadistic Judge Jeffreys who apparently used to dine there while watching his victims hang at the nearby execution dock.

On the south bank in Barnes is The Bull's Head, a large pub with good beer (Young's), decent food, a wine bar, and the added attraction of distinguished jazz at 8pm every evening (Ronnie Scott is there on November 18). Just along the road is Ye White Hart, with a splendid balcony overlooking the Boat Race finish. Farther west and back on the north bank is The Blue Anchor, a small, wharfside pub with much better beer than its larger neighbour and a few tables outside. The Dove has a more traditional riverside feel to it: low ceilings, wooden panelling, floors at different levels and a small covered terrace which provides a pleasant view across the Thames. Like The Bell and Crown at Strand-on-the-Green it has Fuller's beers and good lunches. The City Barge, also at Strand-on-the-Green, is an Elizabethan pub which is small but not cramped and again right next to the river; it has one of the scarce Act of Parliament open-faced clocks.

The Blue Anchor

13 Lower Mall, W6.

Small pub next to river & Hammersmith Bridge. Tables & chairs outside.

Food: Hot lunches daily.

The Bell and Crown

72 Strand-on-the-Green, W4.

Fairly large pub with two bars & terrace overlooking the river.

Beer: Fuller's

Food: Hot lunches Mon-Sat.

The City Barge

27 Strand-on-the-Green, W4.

Another two-bar pub in a picturesque riverside setting. Look for the clock.

Beer: Courage.

Food: Hot lunches Mon-Fri.

The Dove.

19 Upper Mall, W6.

Good view & a lively, crowded atmosphere. Beer: Fuller's

Food: Hot & cold food lunchtimes Mon-Sat. No food in evenings or on Sun.

The Bull's Head

Lonsdale Rd, SW13.

Almost at the water's edge. Jazz every evening at 8pm.

Beer: Young's.

Food: Hot & cold food from pub or attached wine bar.

Ye White Hart

The Terrace, SW13.

South bank two-bar pub overlooking the finishing point of the Boat Race.

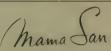
Beer: Young's.

Food: Hot & cold lunches Mon-Sat.



A fine souvenir of Royal London

This Royal London Calendar for 1982, with 12 watercolours by Sir Hugh Casson, has been produced by *The Illustrated London News* from a series commissioned for publication in the magazine during Jubilee year. Each calendar costs £3.50 (including VAT, post and packing to anywhere in the world). If you would like one or more calendars, write to us with your cheque/postal order (made out to The Illustrated London News), to The Illustrated London News (calendar), 4 Bloomsbury Square, London WC1A 2RL



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FERREIRA VINTAGE 1960. AN EXCEPTIONAL HERITAGE.

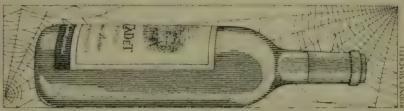
The vintages in the Ferreira family treasury are unique in their scope, including wines dating back to Waterloo. The skills involved in selecting and maturing have been handed down as a living tradition. As a result, Ferreira vintage ports are appreciably different, richer and with a truer taste of the fruit. The family vineyards are in the heart of the Alto Douro, where 1960 was declared a vintage year likely to yield a worthwhile investment.

FERREIRA

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WINE

Lay down for some fine drinking... merchants who sell and store.



LAYING-DOWN used to be a somewhat esoteric occupation reserved for owners of cellars. Today an inflationary world has made it more a matter of good housekeeping. The advantage of forward buying is the virtual certainty that "It will cost more tomorrow".

The French—and not only the French now—decided long ago that to keep wine maturing in their own cellars was too much of a drain on capital. Wine is now often matured more quickly. It is also sold young, and often drunk before it is ready. But bought early and kept properly, either under one's own care or that of a good merchant with storage facilities, wine can be enjoyed at its best by people of ordinary means.

There are many merchants of high standing throughout the country who can advise on, sell and store wine if your own facilities are not up to requirements (see below). London has no monopoly, but because two firms are peculiarly experienced in the classical wines for laying-down, their recommendations can serve as a guide.

Berry Bros & Rudd (930 1888) have from 1975 a Château de Lamarque, a lovely Haut-Médoc, ready in two to three years, at £5.46; and a Château Baret with a little more depth from Graves at £5.69. From the 1978 wines there is a wonderful bourgeois Château d'Angludet from Margaux (in my view overdue for classification) at £5.75, while there is a fantastic bargain with another Margaux, Château Kirwan, in magnums at £10.80.

Corney & Barrow (251 4051), another unshakeable house, has two 1975s, Château Robin, a Bordeaux Supérieur at £2.70, and Château Lagarde, Côtes de Blaye at £2.60, both for two to three years' keeping. So is a 1976 Côtes de Castillon, Château de Montdespic at £2.70 (made by the proprietors of Château Petrus). Château La Tour St Bonnet, Médoc at £2.90 and Château des Moines, Lalande de Pomerol at £3.80, both 1978s, need five to six years. Château Magdelaine 1978 at £7.35 and Château La Grave Trigant de Boisset 1978 at £6.05 are outstanding. (VAT extra.)

Those within reach of London can consider **Russell & McIver** (283 3575), whose list contains such pleasures for the future as Château Barreyre, a solid, fruity "basic" with up to seven years' life at £2.40. Both Château Léoville-Lascases and Château Ducru-Beaucaillou (St Julien 1978) at £9 should "peak" in about the year 2000 (VAT extra).

There are many fine merchants outside London and good reasons for dealing locally: at Hawkins & Nurick of Oakham (0572 55477), for instance. John Harvey (0272 836161) and Avery (0272 214141) dominate Bristol. Berkshire is well served by the Hungerford Wine Co (04886 3238).

Having bought, get the expert to taste occasionally and advise on drinking. And, although lack of space prevents it here, look, through him, at the best of Italy and Spain, too. They also produce fine wine for keeping.

DIARY NOTES

Storage

It is well worth shopping around to find the best storage rates from wine merchants. Hawkins & Nurick of Oakham, for instance, make no charge for storing their own wines for you in London. Most merchants do charge, however. Always inquire whether prices include VAT and apply to bonded or non-bonded cases. The location of storage could also be important to you. Charges on wine stored with but not bought from the merchant may be up to double normal rates.

Charges start at about £1.50 a crate a year stored with Berry Bros in Basingstoke or with Russell & McIver around London.

This month's wine auctions include:

Oct 1, 11am. Claret & white bordeaux, at

Christie's, 8 King St, SW1 (839 9060).

Oct 8, 11am & 2.30pm. Finest & rarest wines & collectors' pieces. Christie's.

Oct 14, 11am. Fine wines, spirits & vintage port including the cellar of the Bath Club & stocks from a major London hotel, at Sotheby's, 34/35 New Bond St, W1 (493 8080)

Oct 27, 11am. Fine wines. Bonham's, Montpelier St, SW7 (584 9161).

Peta Fordham's wine of the month

I thought highly of a Macon Rouge St Genoux, Cuvée Eugéne Blanc from a Dolamore tasting. "Clean, fresh, typical and ready" say my notes. £2.76 from any branch of Dolamores. Free delivery in UK on three or more cases at £32.56 (VAT included).

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Tariff: £45 per person in centrally heated en suite bedroom from Oct 6 to Dec 6, 1981. £48 per person from Jan 15 to April 30, 1982.

Price includes accommodation for any three nights, morning tea/coffee, English breakfast, afternoon tea, five-course dinner, morning newspaper and VAT. No service charge, no extras. BTA commended. Ashley Courtenay recommended.

SWANSEA FESTIVAL 81 3-24 OCTOBER

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OUT OF TOWN ANGELA BIRD

Sonnets at Stourhead House... Mop fairs in the Cotswolds... and a selection of gardens, festivals and rural shows.

THE NATIONAL TRUST season of musical and dramatic events at historic houses nears its end this month, with a play at Montacute, a comédie-ballet at Beningbrough and concerts at Clandon Park and Petworth, and at the Trust's most visited property, Stourhead in Wiltshire, an anthology of scenes, songs and sonnets, (See listings for details,)

□ October is traditionally the time for Mop fairs, so called because girls used to carry with them the implements of the trade in which they wanted to be employed. Around October 10, the fairs travel through the Cotswold villages and larger towns of Tewkesbury and Stratford-on-Avon. Sherborne, Dorset has a Pack Monday Fair (October 12). Chichester's Sloe Fair (October 20) dates from Henry I; Nottingham's Goose Fair (October 1-3) also has remote origins. The Ploughing Championships on October 3 is a popular annual Shrewsbury event (see picture below and listings).



☐ England's large country gardens are at their finest in the autumn. Westonbirt Arboretum, near Tetbury, Gloucestershire, has fine maples. Bedgebury National Pinetum in Kent enjoys the largest collection of conifers in Europe. Check with your local National Trust regional office or write to the English Tourist Board, 4 Grosvenor Gdns, SW1 for more details.

Other out of town events appear under their specialist headings.

Until Oct 11. National Collection of model soldiers & Fashion through the ages. Last chance to see more than 3,000 military models from 1066 to the present and/or 40 costume models highlighting changes in style of dress from the 14th century to today. Riding School, Hatfield House, Herts, Tues-Sat, 11am-5pm, Sun 1-5.30pm. 95p.

Until Oct 11. Windsor Festival. Final days of musical events held in & around Windsor Castle & Eton College with London Symphony Orchestra (Oct 1), Vladimir Ashkenazy (Oct 2), an entertainment on Louis XIV, "The Sun King" with Marius Goring (Oct 4), and London City Ballet at the Theatre Royal (Oct 5-10). Booking from Windsor Festival Box Office (95 51696).

Oct 1-25. Matlock Bath Illuminations, nightly from 6.45pm in Derwent Gardens, fireworks every Saturday & illuminated boat parade every weekend. Matlock Bath, Derbyshire.

Oct 1-3, noon-midnight. Nottingham Goose Fair, one of England's oldest fairs. Now a mammoth fun-fair with side shows. Forest Recreation Ground, Nottingham.

Oct 2-11. **Houghton Feast**, or the Feast of St Michael, dates back to 1200 & was originally centred on the killing of an ox. Now the events include fireworks, illuminations, local

choirs, a military band, parades & cycling races. Houghton-le-Spring, Tyne and Wear. (0738 84 3222).

Oct 3, 10am-2.30pm. Horse and Tractor Ploughing Championships. Popular agricultural show started after a dispute about who could plough the straightest furrow. Horse-drawn & tractor ploughing contests, sheepdog trials, displays of vintage & tractor engines. Shrewsbury, Salop.

Oct 3-4, noon-6pm. Cider and Beer Festival. A chance to drink traditional Sussex cider and real ale. Valley Wine Cellars, Drusillas Corner, Alfriston, East Sussex. £2 ticket buys a ½ pint and two refills.

Oct 3-24. Swansea Festival of Music and Arts. Includes performances by the Dresden Staatskapelle, the Philharmonia Orchestra & the Frankfurt Radio & London Symphony Orchestras, the Welsh National Opera (in Madame Butterfly and Fidelio), the New Vic Company in Dracula, and Northern Ballet Company in A Midsummer Night's Dream. Booking from Information Centre, Singleton St, Swansea (0792 50821). Oct 5-18. Newcastle Festival '81. Includes the Dresden Staatskapelle, Northern Sinfonia, Atarah's Band & Kenny Ball & his Jazzmen. Ballet Rambert & Joint Stock Theatre both provide new works & eminent writers-John Braine, Martin Amis, Fav Weldon, Christopher Logue, Alexis Corner give lectures. Booking from Festival Office, Haymarket, Newcastle-upon-Tyne. Oct 9, 8pm. 18th-century concert in costume. Directed by Lady Sheelagh Trier. Clandon Park, West Clandon, Guildford, Surrey. £2 (0483 2222482).

Oct 10, 11, 7-45pm. Le Bourgeois Gentilhomme, comédie-ballet by Lully & Molière, performed by the Yorkshire Camerata. Directed by Tony Scull with baroque band & dancers. Beningbrough Hall, Skipton, North Yorks. (090 488 666 or 090 488 715). Tickets £3.50 from National Trust, York (0904 296211).

Oct 10-18. Hastings Day Celebrations. The 915th anniversary of the Battle of Hastings (October 14, 1066) includes open days, sponsored cross-country walk, dancing & a medieval feast. Hastings, East Sussex.

Oct 11, 10.30am. World Conker Championships. 64 contestants compete for an inscribed tankard. Village Green, Ashton, nr Oundle, Northants.

Oct 11-18. Cheltenham Festival of Literature. Annual literary gathering with Russian evening on opening Sunday & Ronald Blythe lecture on Hardy, poetry recitals & a poetry marathon on Sat, 11am-midnight. Booking 0242 21621.

Oct 12-16, 9am-5pm. Windermere Record Attempts. Powerboats of varying classes try to break over 50 records. Low Wood Hotel, Lake Windermere, Cumbria.

Oct 16-25. Abingdon Crafts Festival. Traditional crafts with weekend demonstrations of violin-making, blacksmithing, & the restoration of old fireplaces. Oct 16, 2pm-5.30, then daily 10am-5.30pm (Fri until 7.30pm). Abbey Buildings, 18 Thames St, Abingdon, Oxon. 45p, children 25p.

Oct 24, 25, 8pm. Rebecca by Daphne du Maurier, presented by the Masque Players. £4. Montacute House Nr Yeovil, Somerset. Booking from National Trust regional office, Stourton, Warminster, Wiltshire (0747 840224).

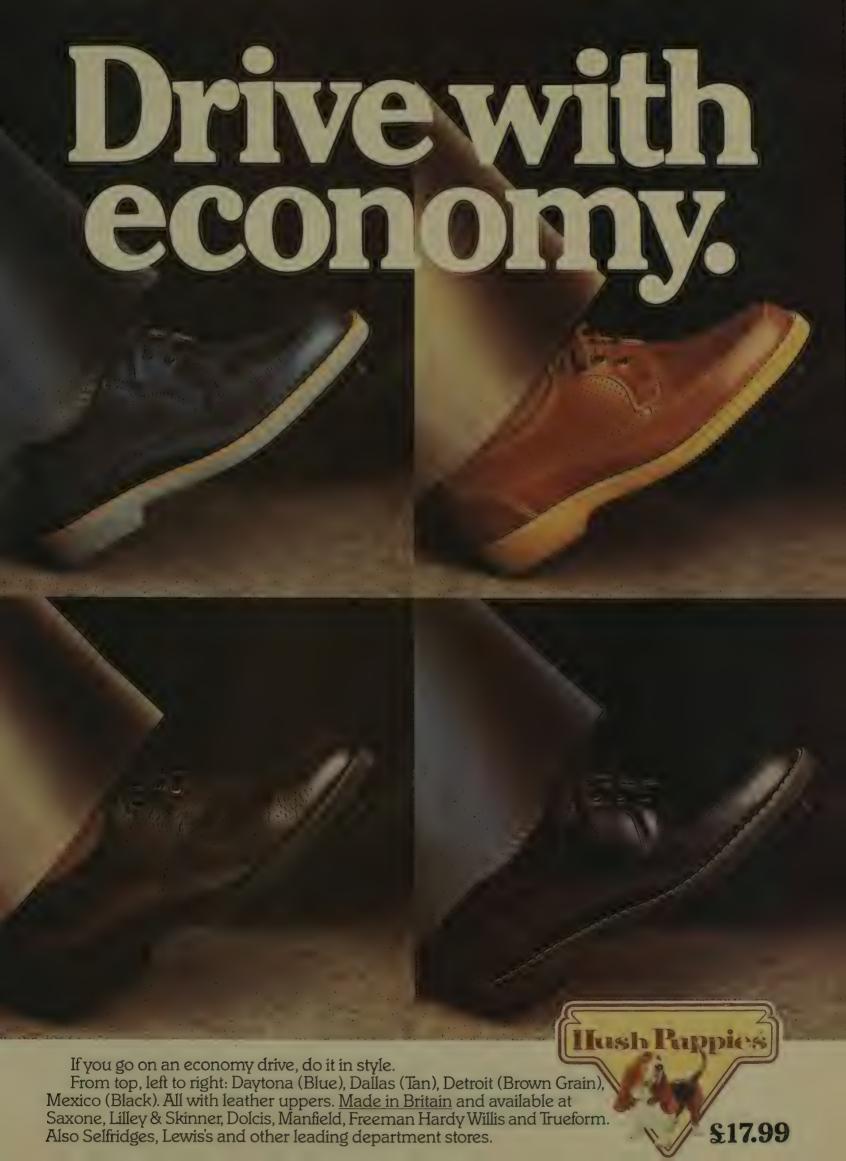
Oct 25, 8pm. Stourhead Revisited. Scenes, songs, sonnets drawn from a decade of Stourhead shows. Directed by Alastair Bannerman, with Elizabeth & Tim Bannerman, David Hindley & William Slogrove. £3 (incl. wine). Stourhead House Nr Mere, Wilts. Booking from National Trust, 0747 840224. Oct 25, 2pm, gates open 10.30am. Shuttleworth flying display. End-of-season air display by famous & historic aeroplanes. Old Warden Aerodrome, Biggleswade, Beds. £1.50, children 50p, car with occupants £6.

Oct 28, 29. **The Physick Garden.** Plants used in medicine, & culinary herbs and plants. The Manor House, Chenies, Bucks. Wed & Thurs, 2-5pm, £1 (house & garden), 50p (garden only), children half-price.

Oct 30-Nov 1. Southern Counties Craft Market. 75 craftsmen exhibit & sell their work. The Maltings, Farnham, Surrey, Fri noon-6pm, Sat 10am-6pm, Sun 10am-5pm. 50p, children 25p.

Oct 31, from 5.30pm. Fireworks Fair. Fireworks (7.30pm) & bonfire (lit at 7pm) with fairground organs, rides & steam showmen's engines. Beaulieu, Hampshire (0590 612345). £2.50, children & OAPs £1.25.

Oct 31, 7pm. Alfred Brendel, piano. Haydn, Mozart, Schubert, Berg & Schumann. Petworth, Nr Chichester, Sussex. £10 includes glass of champagne. Booking from Jacob de Vries, 5 Dryden St, London WC2 (240 2430).





District.

His name was Thomas Hine, and his visit turned out to be much longer than anyone intended. In fact it lasted a lifetime. Life in Jarnac. by the gentle Charente

Thomas Hine

river, must have suited him very well because he married his French employer's daughter, became a partner in the firm, and eventually its sole proprietor.

He established during his working life a tradition of excellence that was

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The reputation of Hine cognac spread from France to England, and from England to every part of the world where discerning people

bottle of 3-Star, VSOP, or the superb Antique, is a mark of pre-eminence recognised by connoisseurs the world over.



Hine. The connoisseurs' cognac.

Birmingham boards

by Jack Marx

There was more than a faint element of poetic justice in the outcome of the 35th European Open Championship held last July at Birmingham. The country originally designated as the host for the occasion was Poland, but political uncertainties led her to withdraw from this role, which was eventually undertaken by Great Britain. However, whatever advantage may be derived from playing on one's own home ground did not seem to be needed by Poland, who never lost the lead after the fourth round and in a field of 18 teams had become quite beyond pursuit with two rounds to spare.

The remainder of the tournament was by no means an anti-climax. The winners from each zone are qualified to play in the World Championship (the Bermuda Bowl) but recent changes in its rules have resulted in Europe, the zone with the greatest national membership, being allotted two places. With only one round to go, Britain and France were well ahead in the hunt for the second place, there were only 1½ Victory Points between them and they were due to play each other. At half-time Britain led by 25 IMPs but France soon narrowed the gap. The bridge was good but not very exciting and Britain just contrived a win of a mere 11 VPs to 9. Perhaps this must be regarded as the crucial board:

♦ J96	5	Dealer Wes
♥AK		North-South
♦ K Q	104	Gam
* 742		
A O 10	▲ Voic	1

A Q 10 ♥ Q 9 5' ♦ 8 ♣ A K Q J 8 6 ♠ K 8 7 4 3 2 ♥ J 4 2 ♠ A 7 6 ♣ 3

When Britain were North-South, they were none too pleased at having been outbid from their apparently par contract of Four Spades.

ontract of Four Spades.

West	North	East	South
1.	1.	No	1.
2*	2.	3NT	44
DBL	No	5%	No
No	DBL	A	ll Pass

North cashed two top hearts, played Diamond Queen (not the King) for South to overtake and gratify his craving for a heart ruff, to score 300.

West	North	East	South
1*	No	No	14
3NT	DBL	4.%	No
No	44	All Pass	

The British East-West decided to take their chances against Four Spades. North won the single diamond lead in dummy to lead a small trump to King and Ace. But on this trick East signalled with Club Ten and induced West to underlead all his top clubs to partner's Nine for a diamond ruff. The swing to

Britain of 400 represented 9 IMPs.

In the previous round fortune had smiled on Britain in more than one sense. The team were playing their best bridge so far, such luck as there was went their way and their opponents, who had just made a certainty of their first place, were performing, not really surprisingly in the circumstances, rather below their usual zestful form. The timely upshot was a winning score of no fewer than 92 IMPs.

The barometer was set fair almost from the start.

is official contract	SCELL C.	
	♠K842	Dealer E
	♥ KJ43	North-So
	♦ 1064	Ga
	*Q2	
♠QJ76	3	▲ 109
₩975		♥Q86
♦85		♦KQ973
♣ J94		*A 108
	AA5	
	♥A 102	
	♦AJ2	
	*K765	3

The Polish East opened One Diamond, South overcalled One No-trump and the British ended in Three No-trumps with neither side bidding any further suits. West ignored his partner's opening and led a small spade, won by South who led a club to the Queen and Ace. When declarer ducked the spade return, East had nowhere constructive to go. When the clubs split, South needed only an extra red suit trick for his game. The bidding at the other table differed but landed at the same spot.

West	North	East	South
		No	INT
No	2.	DBL	3.
No	3♦	No	3NT
All Page			

The Polish East, who had opened One Diamond, was not favoured with a lead in that suit. The British East, who had passed, managed to secure a diamond lead by subsequently doubling North's forcing Stayman response. However, a successful defence depended on a good deal more than that. East ducked his partner's lead of Diamond Eight, thus forcing South to take his Jack early. When South led a small club to the Queen, East repeated the ducking ploy and did it again when a second club was led from dummy. Defenders' movements were smooth and unlaboured, so South placed the Club Ace with West and did not put up his King. The diamonds were now cleared and declarer, still deluding himself that West had the Ace, thought he could test the clubs before tackling hearts if he had to. Disillusionment set in when the wrong opponent appeared with the Ace of Clubs.

The British thus compete in the Bermuda Bowl for the first time since 1965 and their Ladies' team, current European champions, will play in their section of the World Championships (the Venice Cup). Both events take place in October at Rye, New York State



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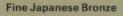
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NOVEMBER

THE EEC-HOW IS IT WORKING FOR BRITAIN?

It is 10 years since the House of Commons took its historic decision to apply for membership of the European Economic Community — the EEC, or Common Market. Is it a decision the country will come to regret? What effect is the EEC having on Britain? Norman Moss has been to Brussels to get the European viewpoint and has talked to British politicians both favourable and otherwise towards the EEC. His report will be in the November issue of *The Illustrated London News*.

Also in the November issue: Japanese art

Edward Lucie-Smith previews one of the year's most eagerly awaited exhibitions, the Great Japan Exhibition at the Royal Academy.

Greyhound racing

Ray Gosling delves into the customs and characters of a unique sporting world.

The counties

Arthur Marshall continues this popular series with a personal view of Devon.

BRIEFING

November calendar and full details of the month's events, things to see and places to go in the magazine's new comprehensive guide to London and leisure.

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CHESS

Read all about it

by John Nunn

Again there has been a flurry of new chess books, although some of these are reprints. Penguin have recently issued four titles. The first is *The Art of the Middle Game* by P. Keres and A. Kotov (paperback, £1.75), a reprint of the 1964 work by the two Soviet grandmasters. Kotov's contributions are ordinary but Keres's two sections, "How to defend difficult positions" and "The art of analysis", are masterpieces. The late Estonian grandmaster was one of the best writers on the game and it is a pity that his output was so small. The translation by Harry Golombek is excellent.

Next there is *The Penguin Book* of Chess Openings by W. Hartston (paperback, £1,95). This work can be compared with Speelman's *Pocket Encyclopaedia of Chess Openings* reviewed in this column a few months ago. Speelman gives far more analysis but Hartston concentrates more on explaining the logic behind the different openings. This book is certainly good value for money although in just 250 pages it is possible for the author to cover the material only sketchily.

Books for absolute beginners are fairly common and tend to adhere to a familiar pattern. First we have the moves of the pieces and the object of the game, then the relative values of the pieces and so on. It is hard for an author to be original at this level. Unfortunately there are also major flaws which tend to be repeated time and time again. The most important of these is that beginners books always advance far too quickly. Take, for example, Beginning Chess by Harry Golombek (Penguin, paperback, £1.50). As usual we start with the moves of the pieces but by page 100 we are into the opening theory of the King's Gambit and towards the end there are sophisticated grandmaster

It is as though a mathematics text started by explaining that two plus two equals four, advanced into calculus and finished up with Einstein's theory of relativity. Moreover, as any teacher knows, learning has to be reinforced by practice and many books intended for beginners are woefully short of problems for the reader to solve. Golombek's book has some, but too few and far too difficult for someone just learning the game. The trouble is that chess books are written by strong players who find the basics of the game dull and routine, and therefore are keen to move on to more interesting topics. Beginners are therefore too often bemused by books advertised as suitable for them and turn away from the game completely.

The final offering from Penguin is The Penguin Encyclopedia of Chess (paperback, £4.95), edited by Harry Golombek. This is a version of The Encyclopedia of Chess published by B. T. Batsford in 1977. First I must emphasize that there is a great deal of useful information in this encyclopedia and it is undoubtedly the best of its kind in English. Compared with the Batsford edition many entries have been abridged while some have disappeared completely, all the photographs and illustrations have gone and so have most of the games. There is no doubt that the new edition is far less appealing visually. The 1977 edition contained references from 1976 while the cut-off date for this mid-1981 edition is the end of 1978—a long gap. There seem to be no new entries, so you will look in vain for the names of players such as Kasparov and Seirawan who have come to the fore in the last five years. On the plus side some errors in the first edition have been corrected and the price has dropped considerably.

B. T. Batsford have reprinted *The Games of Robert J. Fischer*, edited by R. G. Wade and K. O'Connell (paperback, £11.95). This is a massive compilation of all the available games played by Bobby Fischer, more than 700 altogether. About a third of the games have light notes and a few are heavily annotated. This is a useful and well documented reference work on one of the greatest players ever. The advantage of buying a complete collection of Fischer's games is that as he seems to have given up playing chess it is unlikely to be superseded.

Pergamon Press have produced two new books of very different types. First there is Achieving the Aim, which is Botvinnik's autobiography (hardback, £7.95). Botvinnik more or less dominated the chess world for 15 years from 1948 to 1963, while at the same time engaging in academic work, first in electrical engineering and later in computer programming. I found this book fascinating for its insight into the organization of chess and research in the Soviet Union. Botvinnik is candid and there are interesting revelations.

The other Pergamon book is Chess Scandals: The 1978 World Chess Championship by E. Edmonson and M. Tal (hardback, £7.50). This proved to be disappointing. You might imagine that after three years, with the games of the Karpov-Korchnoi match published and analysed all over the world, it would be possible to provide really good annotations to them. But these notes are based largely on the hasty comments written by Tal for 64 within days of the games being played and they ignore the many interesting analyses published later. As for the other events of the match, I am unable to become enthusiastic over the parapsychologists, gurus and so on being paraded out once again.

Finally the solution to the Lloyds Bark Solving Championship problem given in the June column is 1Q-QB1. Congratulations to the successful entrants!







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